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By Gillian Duffy

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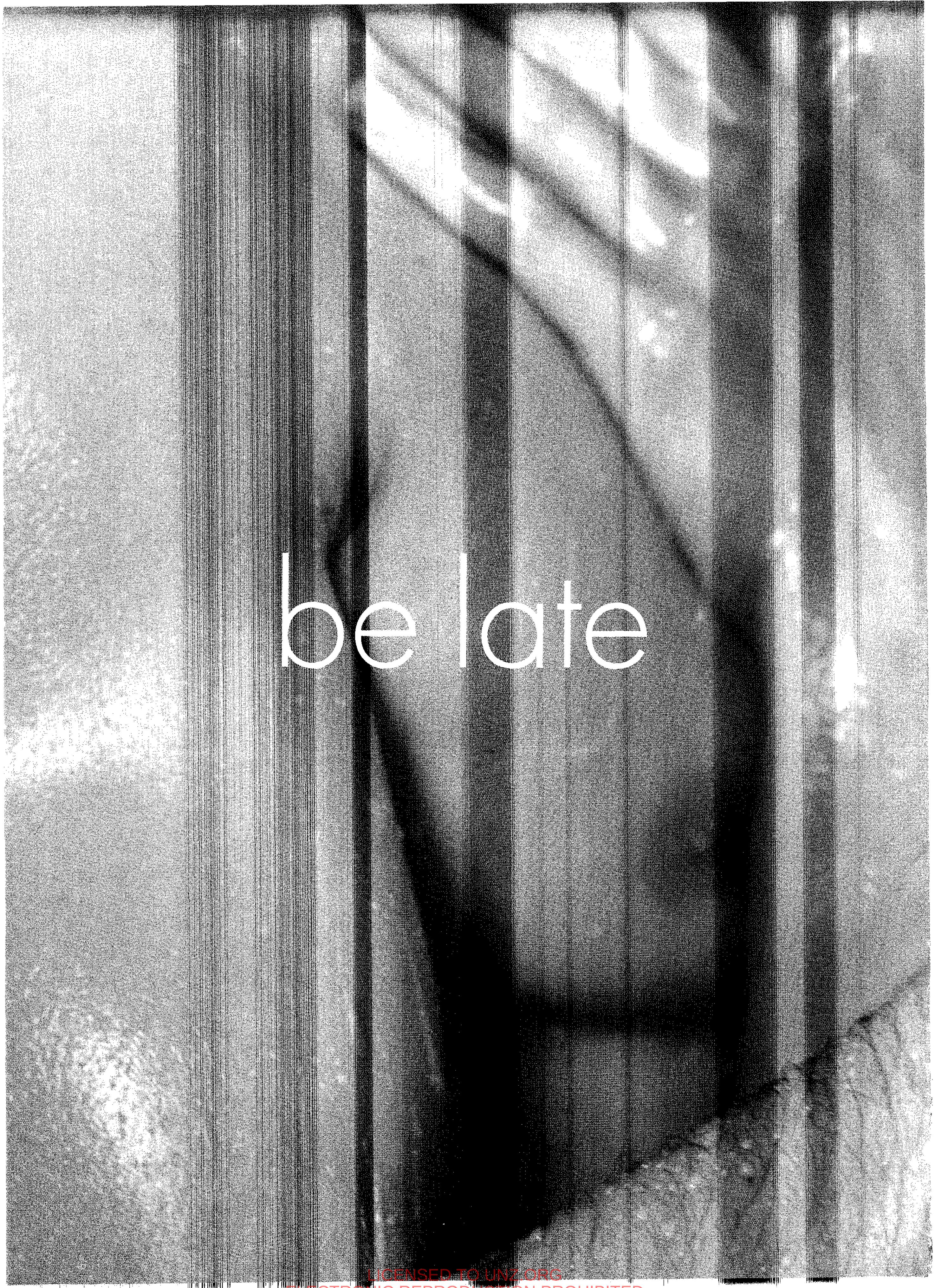
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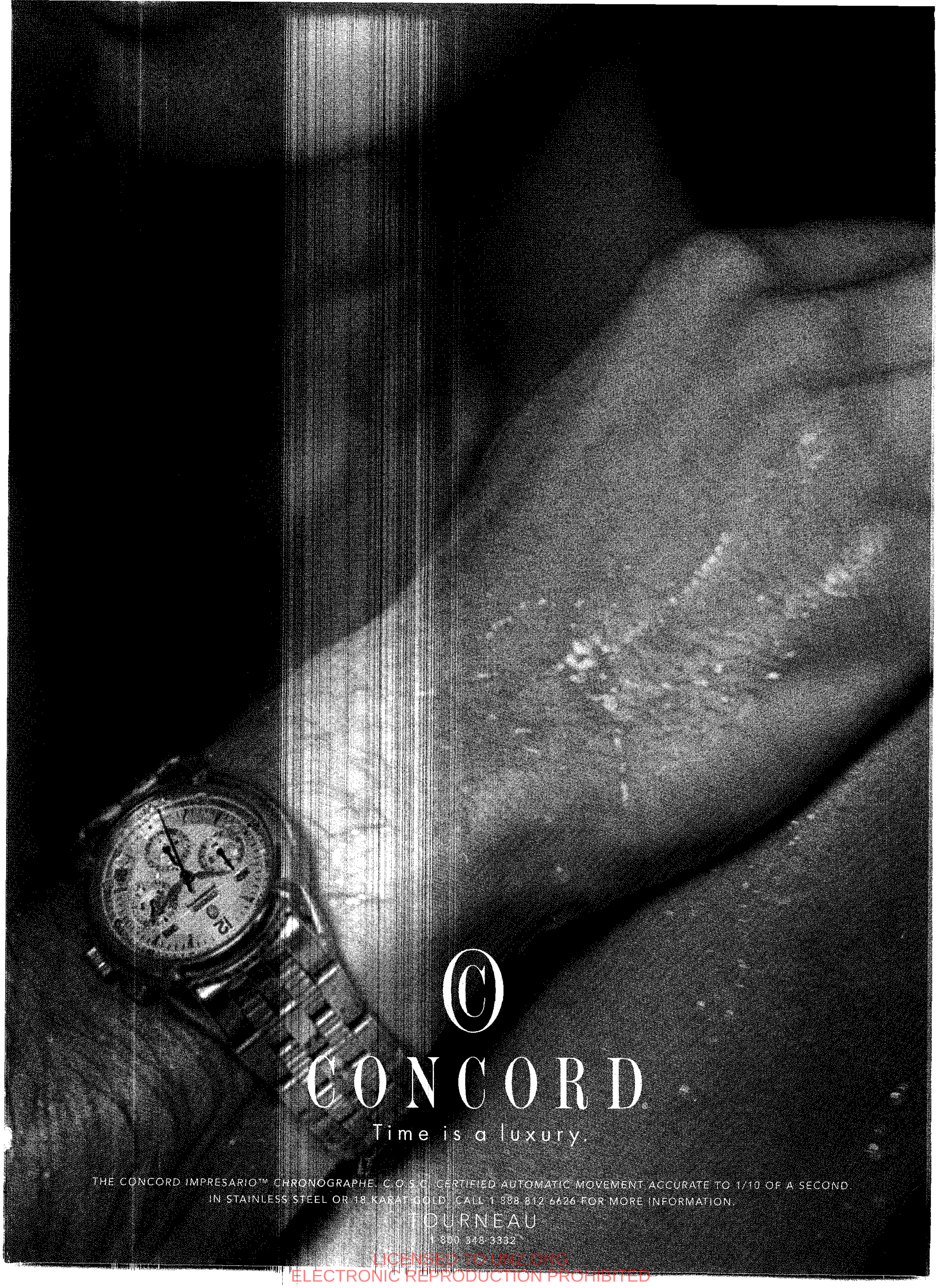
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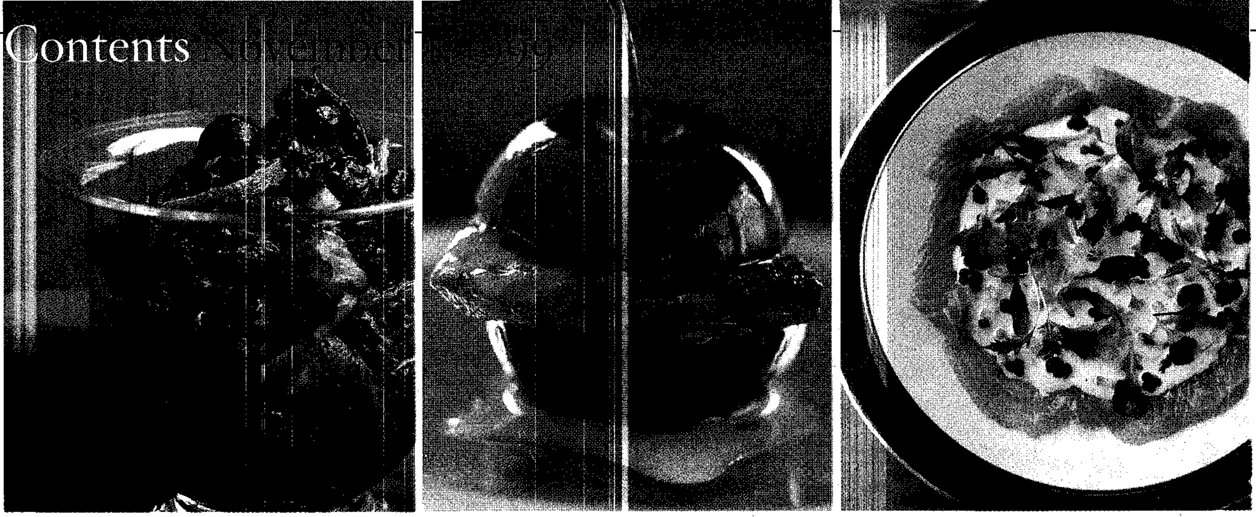

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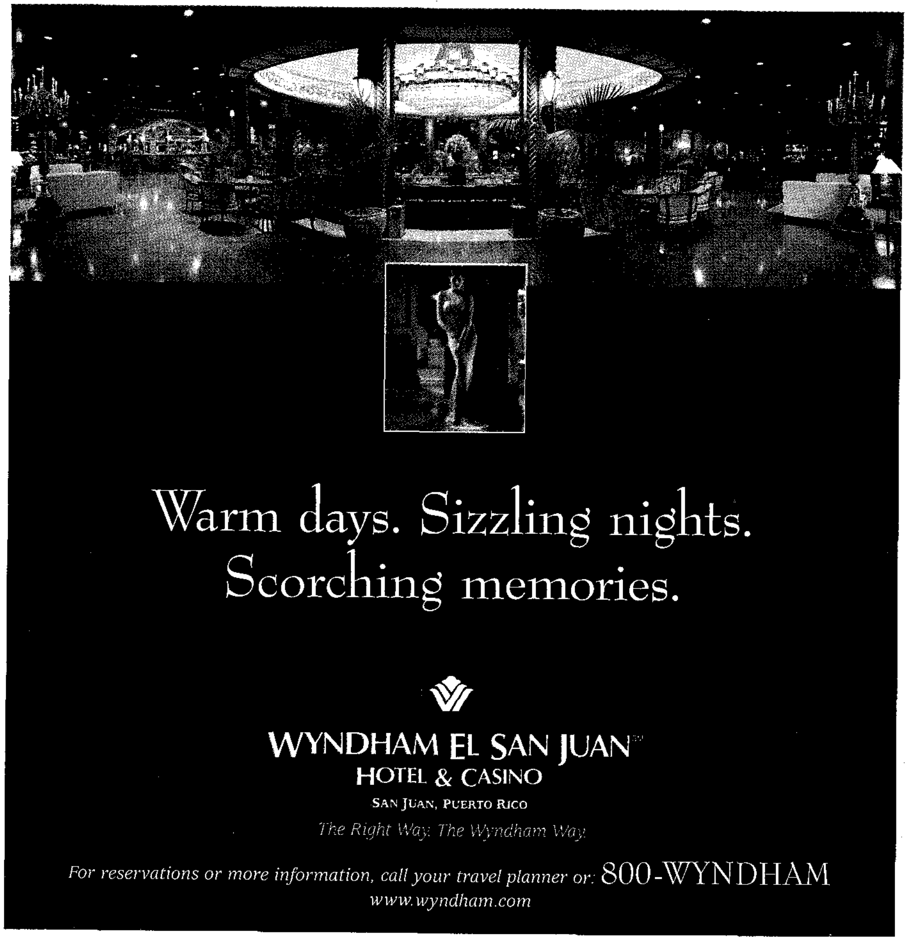
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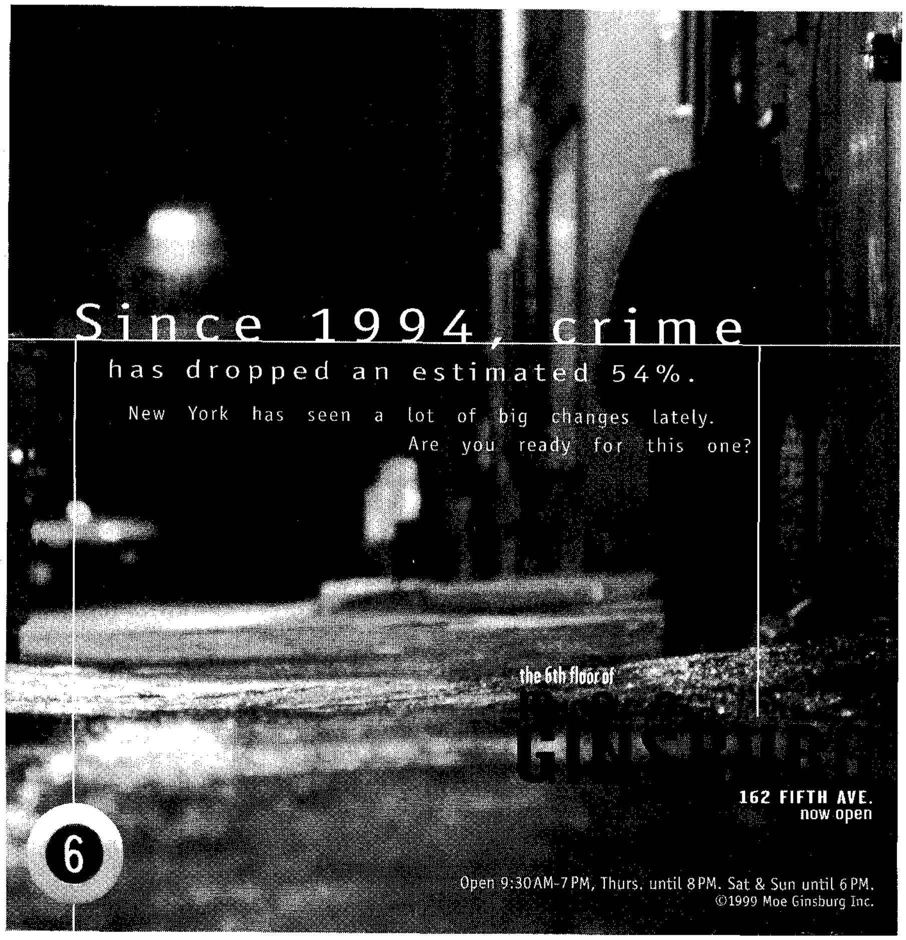
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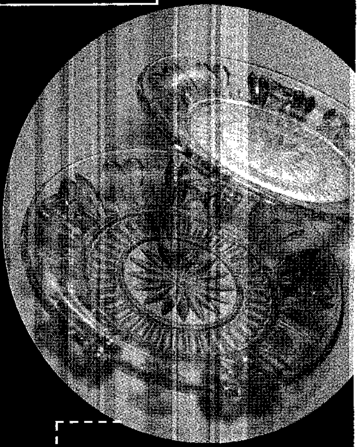

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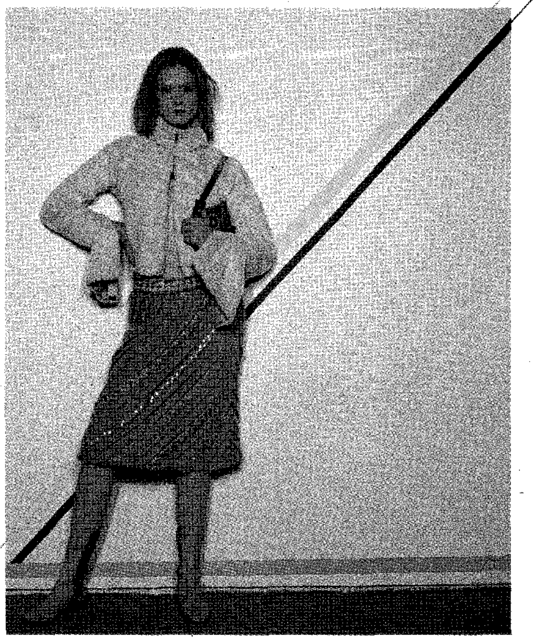

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Dirty Deeds

Is Rudy standing up for his beliefs? Or is he just a predictable pol who can't resist pandering to the voters?

HAD CHRIS OFILI BEEN A PRE-schooler who drew on construction paper with the "artistic medium" he borrowed from the bottom of the pet-rabbit cage in the classroom, he would've been sent home from school and reprimanded ["The City Politic: Law & Ordure," by Michael Tomasky, October 11]. It doesn't take a brain surgeon to realize that elephant crap on *anything* is far from artistic—let alone on a holy symbol of the Catholic religion; and for the record, I'm not even Catholic. Good for Giuliani! It's about time someone in this city really stood up for something he believes in. To embrace this as "art" is phony and pretentious.

K. Carlstrom
LYNBROOK, N.Y.

ONCE AGAIN, A POLITICIAN CHOOSES CHEAP points over freedom of expression. And while I'd love to be able to say, "See! Another conservative-Republican attack on free speech!," the truth is that both parties, both philosophies, dive into this kind of thing with both feet. It's decency or it's political correctness or it's (fill in the blank), but it's always a cheap, easy way to get votes from people who are too stupid to understand that it starts with something you hate and never ends. You may not be next, but you are on the dance card. There is only one facet of this current example that strikes me as new: The same thing happened in Cincinnati over the Mapplethorpe exhibit about five years ago—this is the first time New York is following the lead of Cincinnati. The shame. The horror.

Charlie Newman
LOUISVILLE, KY

MY GUESS IS THAT THE VIRGIN MARY would be a lot more upset about Giuliani's divorce and remarriage than about that painting.

Michael Dillon
MILWAUKEE, WISC.

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Do the Numbers

YOUR SPORTS PUNDIT SHOULD HAVE DONE some research before describing the Mets as "perpetually second-fiddle" to the Yankees ["Sports: The Real Subway Series," by Chris Smith, October 11]. Baseball history didn't start in the mid-nineties when the Yanks emerged from an extended spell of mediocrity. The Mets outdrew the Yankees every year from 1984 through 1992; earlier, the same was true from 1969 through 1975. Three straight years, 1969 to 1971, the Mets' attendance was more than twice that of the Bombers. The Mets drew more than 3 million in both 1987 and 1988, a figure never reached by the Yanks until this year. To sum up, the Mets led 9 out of the past 14 years and 16 out of 30.

Alan Whitney
MANHATTAN

Down by the River

YOUR ARTICLE REGARDING THE POSSIBLE removal of the Neutrinos' houseboat from the TriBeCa waterfront ["Gotham: Shipwrecked," by Ethan Smith, October 11] contained an unfortunate insinuation that the Community Board 1 vote on this matter was tainted because of the friendship between the wife of our waterfront chair and a tenant of the boat. This is com
plete and thorough nonsense, and it
rather shameful that you would st
to print such a desperate accusati
The community board took a posi
on this matter only because the
son River Park Trust requeste
recommendation. Not a single p
appeared at two well-publicize
munity-board meetings on this s
to speak in support of the reten
the Neutrino houseboat. Wh
facts were presented, it was cle
this private boat was an inappr
and unauthorized user of wat
park space. Community-board
bers volunteer their time and e
work for the protection and im
ment of their community. It is s
New York would print an att
one of them who did nothing
than cast a vote reflecting w

overwhelming majority of the community board agrees would be best for our community.

Anne Compoccia
MANHATTAN

Name-Brains

WHO ARE THESE EAST OF FIFTH PEA-BRAINS who dare to change the name of our beloved Chelsea ["Lower West Side Story," by Alex Williams, October 4]?! And to such a boring geographic nomenclature! These are creative people?

Edward A. Fanelli
MANHATTAN

Bush Whacker

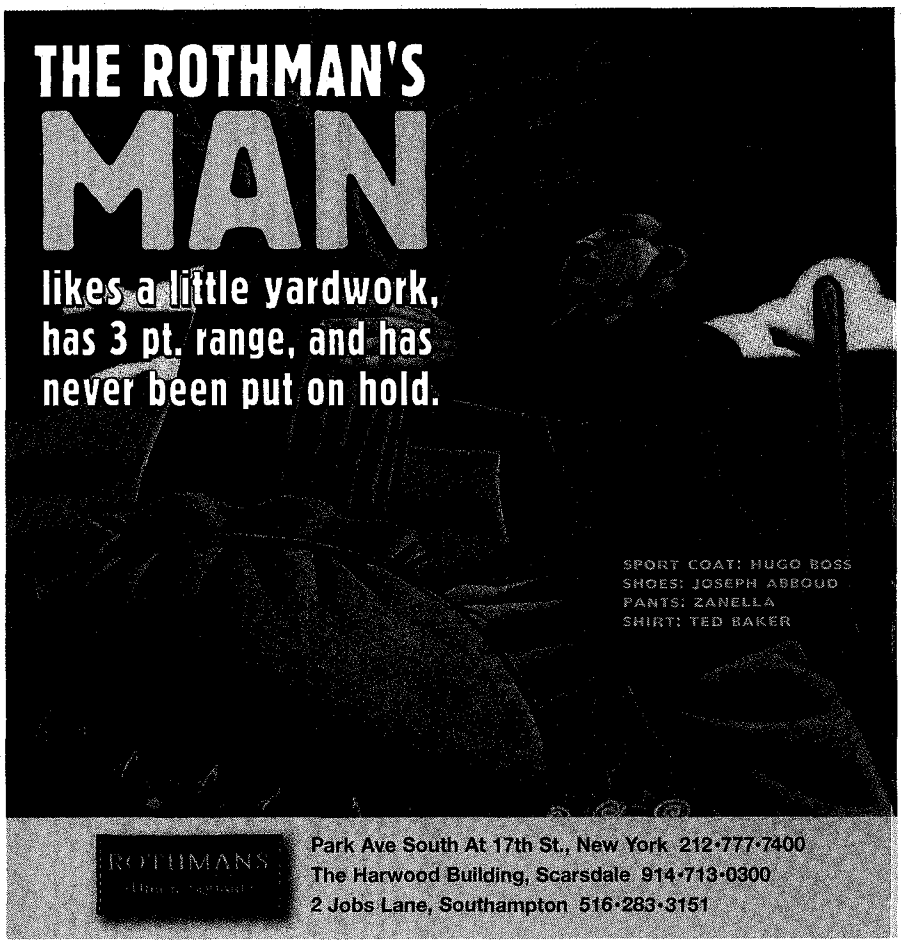
IT IS OBVIOUS THAT GEORGE W. BUSH HAS successfully fooled the media elite into thinking that he is a Clinton-style moderate rather than a Tom Delay red-meat conservative ["The National Interest: Austin's Power," by Michael Tomasky, October 18]. However, Bush's so-called compassionate conservatism is really just smoke and mirrors. Regarding the issues that matter most to conservatives—abortion, gun control, tax cuts, and privatizing Social Security—he is in lockstep. Al Gore had it right: Bush's compassionate conservatism is really just "crumbs of compassion." In spite of his rhetoric, Bush has governed as someone with whom the radical right feels comfortable. Campaigns do matter. I hope the Democratic nominee for president is able to expose Bush for the phony hypocrite that he is.

Reba Shimansky
BROOKLYN

Dear Dutch

MICHAEL WOLFF WOULD HAVE EVERYbody believe Ronald Reagan was barely more than a smiling, blithering idiot ["Media: Dutch Treat," October 18]. To doubt the competence and leadership capacity of a beloved president—who won two landslide elections, who perhaps singlehandedly (as Margaret Thatcher credits) conceived the defeat of Communist Russia, who presided over a decade that will be remembered as one of the highlights of the century—is to ignore history. Wolff concludes by saying that Mr. Reagan "was strange. Really strange. Profoundly weird. Not just disconnected but gone." These hateful words ring truer, coincidentally, of the current occupant of the White House.

Mark Malinowski
TEANECK, N.J.



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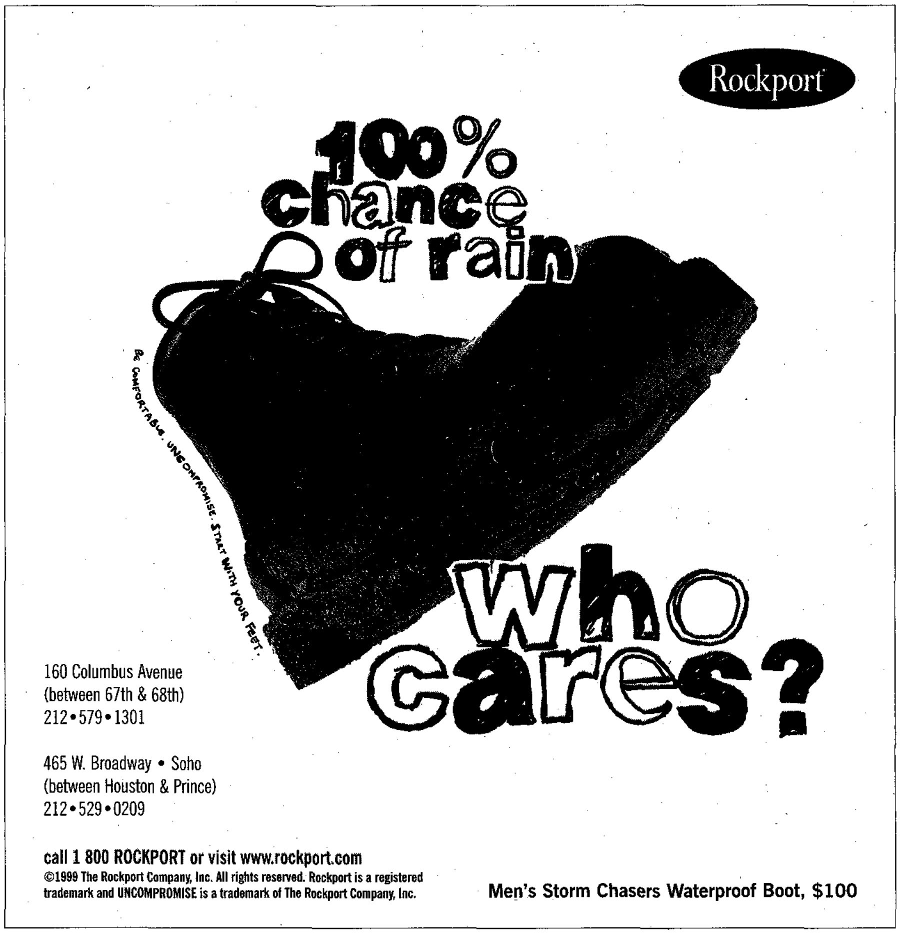

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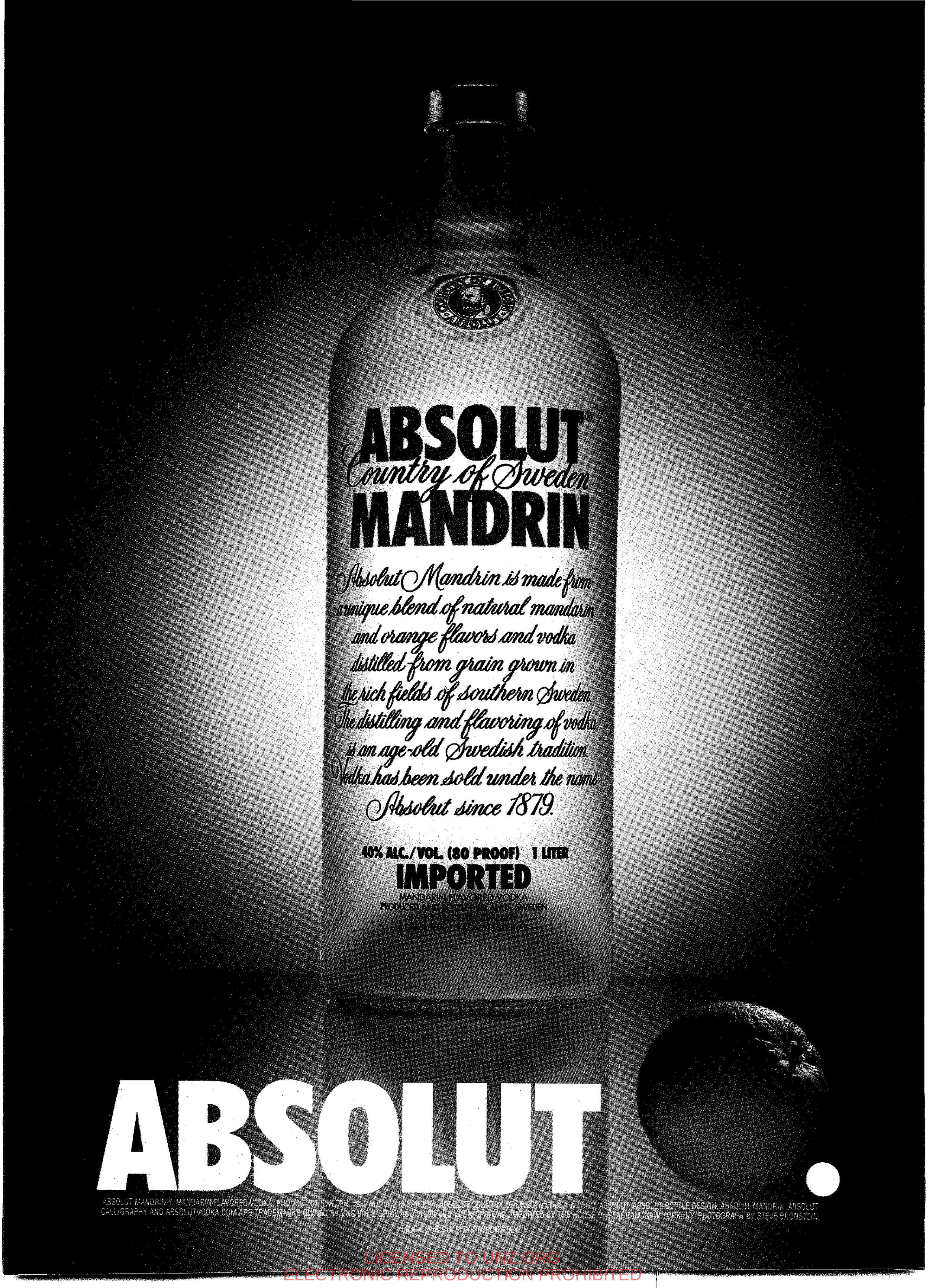
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INTELLIGENCER

HERALD TRIBUNE'S WARREN OF CHOICE

Is **Warren Hoge** using his stint as the New York *Times's* London bureau chief to try out for the editorship of the *International Herald Tribune*? Europe's premier English-language newspaper has been run by a succession of editors from the Washington *Post* and the New York *Times,* which own the paper jointly. The current editor, former *Post*-man **Michael Getler**, has already announced that he'll leave in August 2000. "Warren Hoge is desperate for the job," insists one *Times* Kremlinologist, who adds that the *Herald's* CEO, **Peter Goldmark Jr.**, recently asked his bosses to open up the process to candidates outside the *Times*—an assertion that Goldmark denies. "Nobody has said a word to me about the editorship of that paper," said Hoge, calling in from Dublin. "I'm not going to swing at the Hoge [name]," said Goldmark. "We are beginning the search process." But will the next *IHT* editor be from the *Times*? "I expect the next editor to be a great journalist and writer," he retorted.

ALL ABOUT STEVE: PUBLISHING'S ZELIG

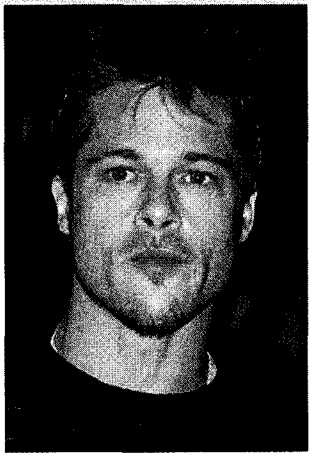
Will he or won't he? The flirtation between *Wall Street Journal* managing editor **Paul Steiger** and CNN, which seems eager to hire him to lead its **Lou Dobbs**–less financial cable network, has made news for several weeks now. But according to several well-placed publishing sources, before talks got serious with Steiger, CNN approached another New York business editor: *SmartMoney's* **Steve Swartz.** CNN's **Steve Korn** and **Tom Johnson** flew to New York to meet with Swartz, according to one source, and Swartz even sat down with Time Warner chairman **Gerry Levin**. *SmartMoney's* boyish-looking president was due to travel to CNN's Atlanta base, with the understanding that a formal job offer would be waiting, when he called the day before to take his name out of the running, according to yet another source, who says that the salary being tossed around was "close to a million dollars." Swartz, who also runs an Internet site and the new parenting magazine *Offspring* (which makes its debut next February), decided to stay put at Dow Jones–Hearst, as he has while a slew of other high-profile jobs have reportedly been dangled before him. Unable to lure Swartz, CNN evidently went after his boss, Steiger—leading to the ironic speculation that Swartz could be a leading contender to take over Steiger's job at the *Journal.*

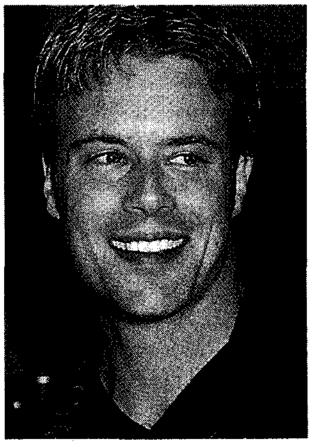
S&M SPOT SLAPPED WITH SUMMONS

Waiters at La Maison de Sade are usually the ones doling out the abuse, but now state inspectors are threatening to crack the whip against Chelsea's scary S&M theme restaurant. The New York State Liquor Authority has filed charges of disorderly conduct, which may cost the fetishistic watering hole its liquor license. Apparently, SLA sleuths found activity they deemed "lewd and indecent" during an evening spent incognito at the gastronomic dungeon. Though neither side would comment about what went on that fateful night, the restaurant is known as a place where Wall Street frat-boy types eat steamed mussels out of doggy bowls while they sip specialty drinks like the Coprophiliac. One hearing already took place but ended in a stalemate because commissioners **Edward S. Kelly, Lawrence J. Gedda**, and **Joseph Zarriello** needed a few weeks to puzzle over the unique circumstances. The follow-up hearing is set for October 26, and **Terrence Flynn Jr.**, the restaurant's lawyer, sounds optimistic: "Nobody's running around naked. Our position is that one can operate an S&M restaurant without it being disorderly, lewd, or indecent." How about unappetizing?

IT'S A BRAD, BRAD WORLD

Even when the cameras stop rolling, New Line Cinema's *Body Shots* star **Brad Rowe** continues to turn in fine performances. Amused Hollywood insiders say up-and-comer Rowe is repeatedly mistaken for **Brad Pitt** and has gained a reputation for enthusiastically playing along. At the recent party in Los Angeles celebrating the opening of the new Hugo Boss store, Rowe was mobbed by hangers-on who mistook the film newbie for the more established thespian. Sources say excited guests elbowed past such luminaries as **Monica Lewinsky**, **Rod Stewart**, and **Ben Stiller** for a closer look. Weirdly, Rowe's wife, **Lisa Fiori**, says he *wasn't even at the event,* though she does acknowledge that her husband is often mistaken for that other Brad. So who *was* that mysterious man at the Hugo Boss party? Someone *being* Brad Rowe . . . *being* Brad Pitt?





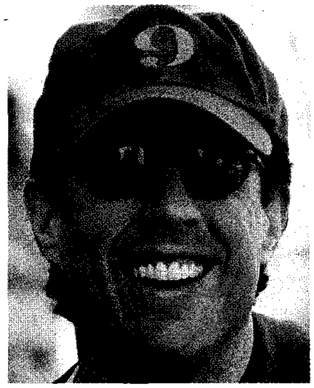
Pitt (top) and Rowe: Dueling Brads

Photographs: top, Arnaldo Magnani/Gamma Liaison; bottom, Barry King/Gamma Liaison.

Michael Ovitz:
Hollywood's Brown list

OVITZ'S UNDERCOVER AGENT AT BROWN

Chris Ovitz is discovering just how hard it is to go undercover. The son of Hollywood *Über*-agent turned manager **Michael Ovitz** doesn't seem eager to publicize his presence at Brown University: The freshman elected not to be listed in the photo album (commonly referred to as the "pig book") of the Class of 2003. Interestingly, other famous offspring aren't quite so phobic: **Boris Yeltsin**'s grandson is in the book this year, as is the son of New York *Times* publisher **Arthur Sulzberger Jr.**, a Rockefeller, and a Radziwill. Alumni remember that John Kennedy Jr. was in the pig book during his day, as were **Amy Carter** and a slew of other boldfaced progeny. Ovitz did not return calls, but a spokesman for the university explains that, in accordance with school policy, anyone can opt not to be listed. The shy freshman *did* invite his parents, Michael and **Judy Ovitz**, to Orientation Weekend last month.



Jerry Seinfeld:
Found a friend in Gwen

MAG IS SCROOGED; GLASS'S GROOVE

STINGY *LAWYER*: No doubt **Bruce Wasserstein** intended to apply his Wall Street smarts to his new media empire that publishes *The American Lawyer* and the *New York Law Journal.* But who'd guess that he'd turn into Scrooge in the process? "Be the proud owner of . . . An American Lawyer Media Denim Shirt for the low, low price of $19.00!" read a memo recently circulated in the editorial offices. It also offered "sleek World Time Clock/Calculators to keep you up with the times for only $11.00!" and ended with the chilling line: "All proceeds will go toward the December Holiday Celebration." The stingy move isn't sitting well with the staffers at his flagship publications, who already felt slighted after Wasserstein's most recent enthusiasm, *The Daily Deal,* was launched with a lavish party at the Four Seasons. American Lawyer Media spokeswoman **Melique Jones** explains that Wasserstein didn't have anything to do with the memo. "We'll still have a holiday party," insists Jones. "If we make $10 off the shirts, that might put an extra flower in the arrangement."

THE SINGLE GUY: If you're **Jerry Seinfeld**, you don't get over lost love by drinking alone; you do it with **Gwyneth Paltrow**. Though the starlet has been making the scene with her new beau, music maverick **Guy Oseary**, she took time off to hang out with newly **Jessica Sklar**–less Seinfeld in the lobby of the Mercer hotel. Eavesdroppers report that the exchange between the two stars, who were accompanied by several friends, was not exactly smooth. Jerry, an enthusiastic car collector, broke the ice by asking Paltrow about her wheels. She blithely replied she drove a Mazda, "so I can visit my mother." As things loosened up, Seinfeld tried out a few jokes on the Miramax muse, who had given up her trademark blonde locks for a darker do. Paltrow was stony-eyed at first, but the sultan of shtick soon had her giggling. Their patter was interrupted when a photographer ran up to the couple, snapped a photo, and ran out of the hotel. "My God, that was scary," said Paltrow, giving way for Jerry to make one last joke. "Yes," he said, shuddering. "That's how people get assassinated."

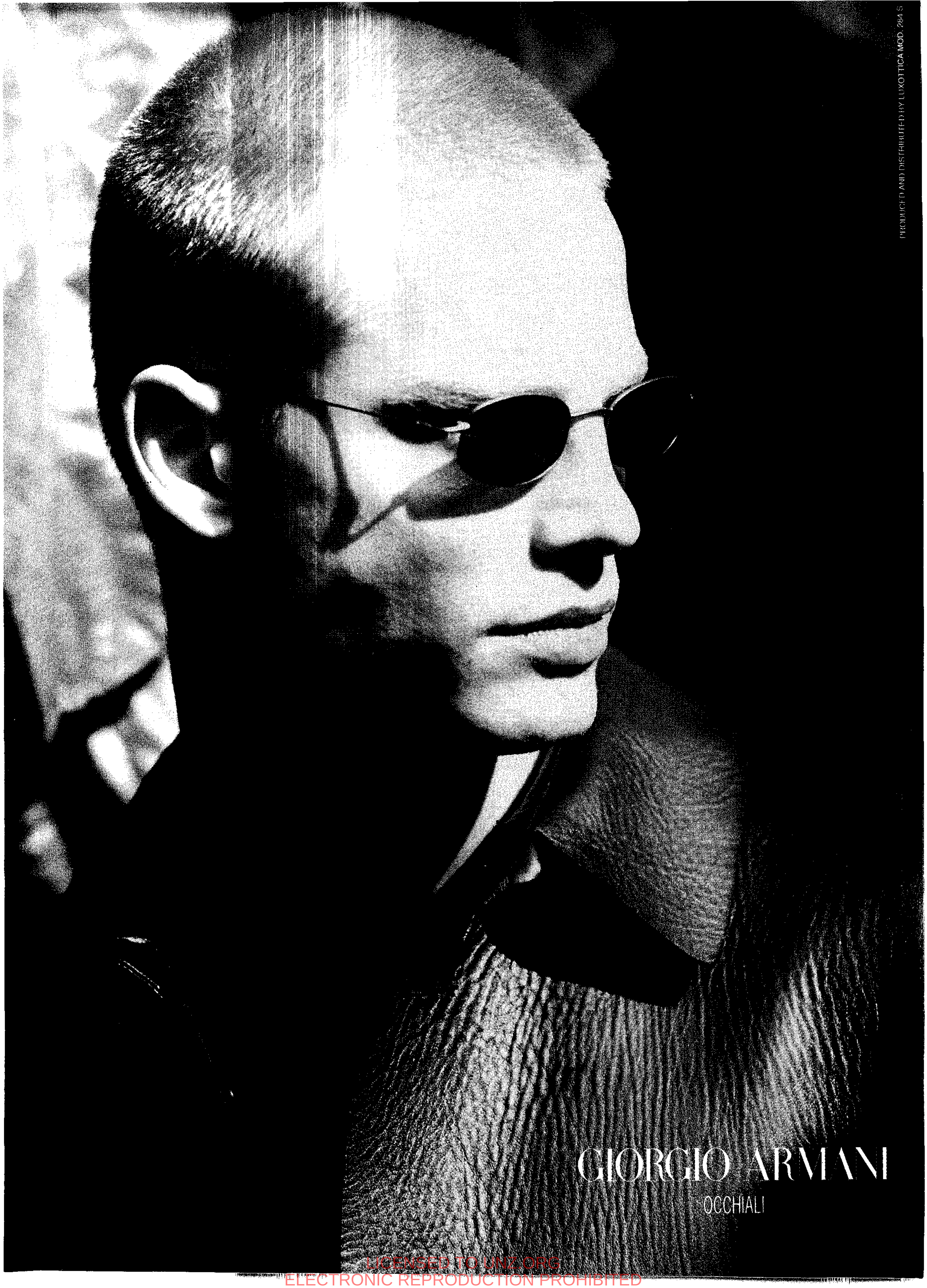
SPLENDOR IN THE GLASS: When he decided to take up the family business, **Philip Glass**'s son, **Zack Glass**, decided to forgo Dad's spaced-out, esoteric stylings in favor of more down-to-earth reggae. The 27-year-old progeny of the composer and his equally avant-garde ex-wife, director (and former Public Theater head) **JoAnne Akalaitis**, Zack writes songs, plays guitar, and sings lead for a band called, modestly, Glass House. Far from being shattered, papa Philip has caught the band's act several times at the Lion's Den, where they play most Sunday nights, but Zack insists that he isn't riding on Daddy's atonal chords. "The name of the band has nothing to do with *my* name," insists Zack. "It's just a coincidence."

Additional reporting by David Amsden and Suny Sehgal.

AUCHINCLOSS AUCTION CLOSE?

With Jackie Onassis's childhood home, Hammersmith Farm, on the verge of being sold, the Newport, Rhode Island, manse will no longer offer tours, and insiders say gobs of Kennedy memorabilia could soon be on the way to auction. But who gets the spoils? Depends on whose stuff it is. Sources say many possessions from the 48-acre Newport estate—where Jackie and John F. Kennedy held their wedding reception and summered during his presidency—belong to the current owner, underwear king **William F. Farley**. Other furnishings belong to the family of **Hugh D. Auchincloss III**, Jackie's stepbrother, who still lives on an unsold part of Hammersmith. Auchincloss says he'd like to auction off the memorabilia and might commission Christie's, adding that **Ralph Carpenter**, one of the auction house's American-furniture experts, is his longtime Newport neighbor and friend. But some members of the Auchincloss clan are still grumbling over the allocation of past assets. Jackie's half-brother **James L. Auchincloss** complains about the distribution of the estate of his mother, Janet Lee Bouvier Auchincloss Morris, and claims that his half-sister **Lee Radziwill** didn't make enough time for the matriarch during her final years. "Lee would visit only two or three times a year," he sniffs, but she still did quite well in the end.

Photographs: clockwise from top left, Steve Allen/Gamma Liaison; Lawrence Schwartzwald/Gamma Liaison; Gregory Pace/Corbis Sygma.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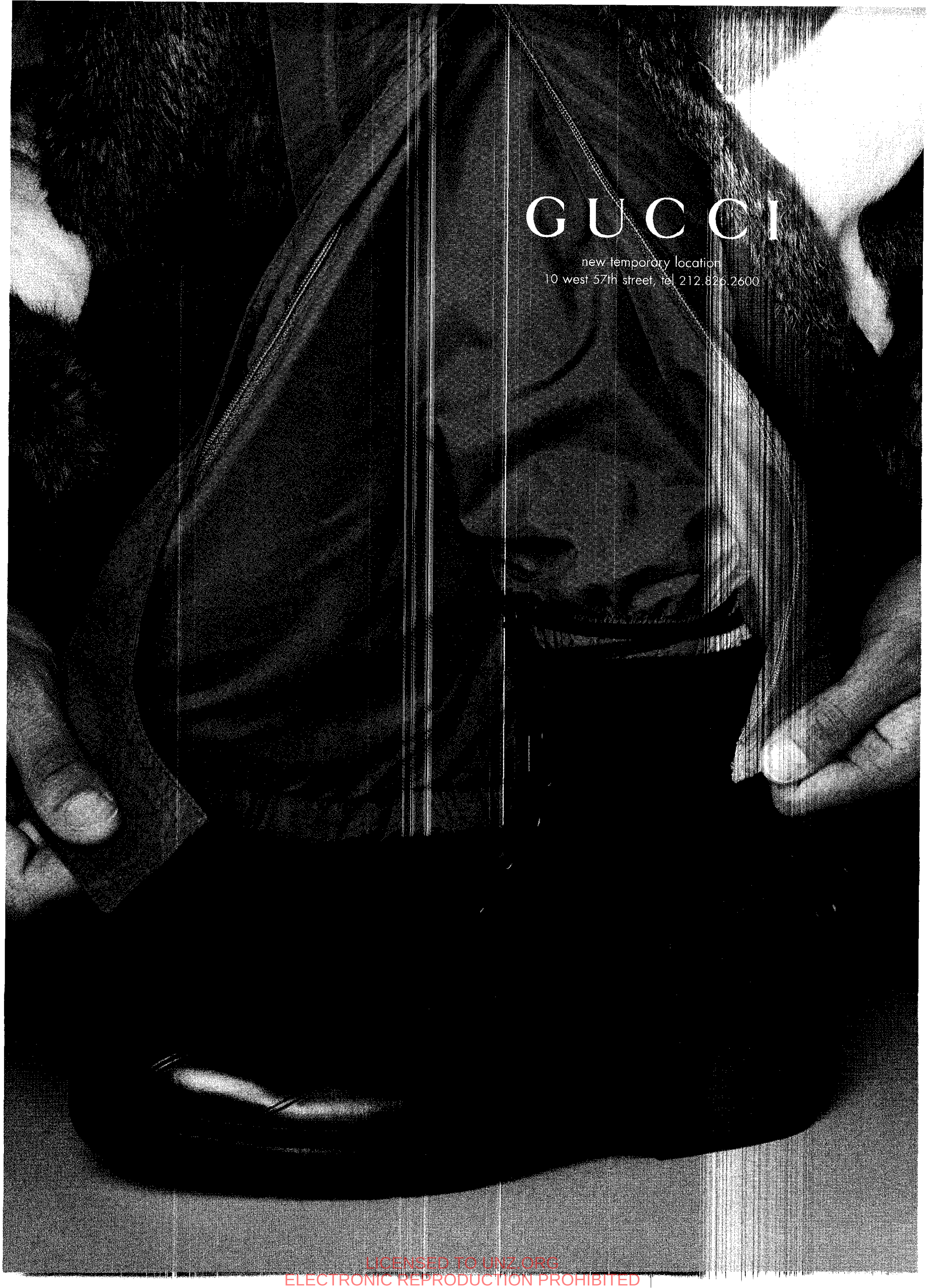
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Piano Players

Even financial collapse can't keep Japanese executives from expensing trips to "piano bars."

THE ECONOMIC BUBBLE may have burst in Japan, but here in New York, where Japanese companies have been forced to close branches and lay off employees, executives at firms such as Bank of Tokyo–Mitsubishi and Nomura Securities Company are refusing to give up one special perk.

The biggest deals are clinched not in the boardroom but in ultraexclusive "piano bars," where modern-day geishas—some of them students at NYU and FIT—sweet-talk their customers in Japanese, freshen their drinks, light their cigarettes, and sing karaoke on demand. Concealed behind unassuming brownstone façades in the East Forties and Fifties between Lexington and Third Avenue lie dozens of these clubs, marked only by small plaques reading KNOCK THREE TIMES in Japanese.

Piano bars, or "hostess bars," as they are known in Japan, descend directly from geisha culture and cater to "salarymen," who routinely spend fifteen hours a day at their desks. "Piano bars are seen as an essential lubricant to keep people happy in their jobs," says David, who works for a Japanese brokerage firm. "Eight or nine people in an office will spend $200 each, four or five nights a week—and, of course, it's all charged to the firm." (Companies did not return calls for comment.)

The more traditional bars have a VIP lounge with a grand piano and a $150 cover charge, where hostesses over 25 years old, jokingly referred to as "Christmas cake"—worthless after December 25—dote on well-heeled patrons more interested in doing business than in singing karaoke. There, hostesses must follow a draconian set of rules that includes "Sit up straight with legs uncrossed at all times," "Always receive a business card with two hands," and "Give customers *oshibori* [hot towels] each time they return from the bathroom." Points accrued toward a bonus are lost for the slightest infraction. Each hostess is paid a different salary—the average is $90 a night—depending on her popularity and looks. It's certainly not the more than $300 a night they could make hostessing in Japan, but most don't speak English and many don't have visas.

The newer, looser piano bars are devoted entirely to karaoke and flirting. Right around the corner from Grand Central is a bar run by a shy transvestite who, at six feet, cuts a glamorous if imposing figure in her perfectly applied makeup and bright-orange suit. Hostesses wearing low-cut cocktail dresses and tight suits lounge on faded pink velvet chairs, and bottles of whiskey bearing the name tags of regulars line one wall.

Customers have been known to bestow lavish gifts on their favorite hostesses: jewelry, cars, even apartments. Simon, a 27-year-old bachelor, says, "This Wall Street trader I used to go with—he had a wife and kid—would start combing his hair at 4 P.M." Shiho, a pretty 22-year-old student, "played," as she puts it, a bank executive for a year, sleeping with him three times in exchange for rent and cash, but had to quit the piano bar when he started calling her twenty times a day. In one case that made the Japanese tabloids, a married executive fell in love with a hostess and started a relationship with her. When he tried to break it off, she followed him back to Japan and burned his house down.

But the risk of public ruin hasn't deterred the salarymen from visiting the bars — or their companies from footing the bill, even in tighter times. "You'd think entertainment would be the first thing to go," says David, "but this is the absolute last thing they are willing to get rid of."

LAURIE SANDELL

Photograph by André Souroujon.

L.A. *Times* to New York City: Drop Dead

The Los Angeles *Times* has always been the Phil Rizzuto of big-city dailies, a "homer" that can't help but root for the locals. In 1934, the paper claimed that "no place on Earth offers greater security to life and greater freedom from natural disasters than Southern California"—and it still hasn't run a retraction. And when the paper's blinkered gaze falls upon our fair city, it's obvious the *Times* is not a-changin'. In an October 17 "Southern California Living" think piece—certainly an inherent contradiction—the paper posits L.A. as the cultural center of the universe, citing personal testimony from an actor and a producer who says, "It's all coming from here, whether it's the porn industry or surfwear." New York can live without such base businesses, but an October 8 article claims, "There's room for two cities on the U.S. fashion map." Fighting words! Alas, the challenge was inspired by L.A. mayor Richard Riordan's appearance at "CaliforniaMart." But the final insult was calling the Hamptons "a glitzy metaphor for the '90s infatuation with celebrity, status, and new money." Now, what city does *that* remind us of?

STEVEN MIRKIN

Southern California Living

N.Y. & L.A.: Trading Places

Left Now to Fulfill a Mother's Dreams

Race Tracking

How much mud—and money—can be thrown around in one City Council election?

THIS WAS SUPPOSED TO BE easy for Eva Moskowitz. The East Side Democrat (pictured) ran for City Council against Andrew Eristoff, a wealthy GOP incumbent, in 1997 and came within a few points of winning. When Eristoff left the council earlier this year to join the Giuliani administration, Moskowitz should have sailed in on November 2.

Then came Reba White Williams. The former head of the city's Art Commission, Williams announced her candidacy—with an assist from her husband, Dave, who is the chairman of Alliance Capital and who has loaned her campaign at least $250,000—in July. And suddenly, this race became a down-and-dirty fight.

Williams has come out swinging. She flailed wildly in the *Post* two weeks ago, making sport of her opponent's more humble financial circumstances and accusing Moskowitz of padding her résumé. She did land one punch, though: She says Moskowitz, as a member of Community Board 8, has missed 49 out of 59 recorded votes since April.

Moskowitz's camp says she has actually attended a higher percentage of her assigned meetings than Williams; the Williams camp answers that Moskowitz is including a subcommittee that Williams was never told she was on. One CB8 member, Christina R. Davis, says, "There's no question" that Williams's attendance record is better.

One set of meetings Williams didn't attend was that of the board of the conservative Manhattan Institute, of which she was a member. She resigned that post in September—right around the time she snagged the endorsement of the teachers' union. "I didn't know that," says the Manhattan Institute's Myron Magnet when asked what he thought of someone with a Manhattan Institute affiliation linking arms with the UFT. "I'm kind of flabbergasted." He still spoke highly of Williams, a favor she didn't return. "I found they were so ideological you couldn't carry on a conversation with them," Williams says. "And I don't agree with Myron on anything." It's unusual for the UFT to choose a Republican over a Democrat, but Moskowitz supports charter schools and opposes principal tenure. Williams supports charter schools, but with reservations, and says she doesn't "really know anything about" the tenure issue.

The race may come down to money. Williams says she's ready to spend $800,000—this for a turnout that may number less than 15,000—and she isn't participating in the city's voluntary campaign-finance program. Moskowitz, who says she's "killing" herself to raise $250,000, is going to make an issue of it, charging that Williams is "probably going to spend more per vote than Chuck Schumer and Al D'Amato did."

MICHAEL TOMASKY

Badge of Dishonor

Robbers find cop props make their work easier.

THE PALL CAST OVER THE NYPD by the Abner Louima, Amadou Diallo, and Gidone Busch cases would seem to make a New York police officer's job an unenviable one. But while recent events may make being a cop more difficult, masquerading as one—especially now that Police Commissioner Howard Safir has allowed the Street Crime Unit to go undercover again—is more fashionable than ever.

Take the case of an armored-car driver who was making a drop-off in Astoria early in the morning on October 15 when he noticed a dark car flashing a red light at him. Thinking it was an unmarked police car, he stopped. The "cop," who had a badge around his neck, explained to the driver that he had been pulled over because the van's taillight was out. Then he put a gun to the driver's head, cuffed him, and duct-taped his mouth. The impersonator and an accomplice emptied the vehicle of approximately $440,000.

The incident was not an isolated event: Two days earlier, also in Queens, crooks playing cops stole $40,000 in computer equipment. On the same day, four men wielding police shields and handguns robbed a store in Corona.

Mercenary impersonations are, of course, as old as Jacob and Esau. But in New York, phony cops have surfaced often enough that in 1994, the NYPD set up the Police Impersonation Investigation Unit. Lieutenant Timothy McCarthy, who heads the division, says impostors rarely dress in full uniform and most often simply flash a badge. It is illegal, McCarthy says, to buy or sell real NYPD shields, but fake badges, or "dupes," are sometimes sold to police officers. "A lot of cops are afraid they're going to lose their shield, because you lose ten days of vacation," McCarthy explains. "So some guys buy a dupe and keep the good one in their locker. It's a gray area," he admits. "I know some guys have them, but they're not supposed to." Impostors, he says, are probably using lost dupes, or even toy badges.

What fake cops may not realize is that carrying a badge has its disadvantages. "If the community is especially angry with the police," says Thomas Reppetto, president of the Citizens Crime Commission of New York, "why do you want to pretend to be one of them?"

JOEL ROSENBLATT

Photograph by Serge J-F. Levy. Illustration by Michael Dougan.

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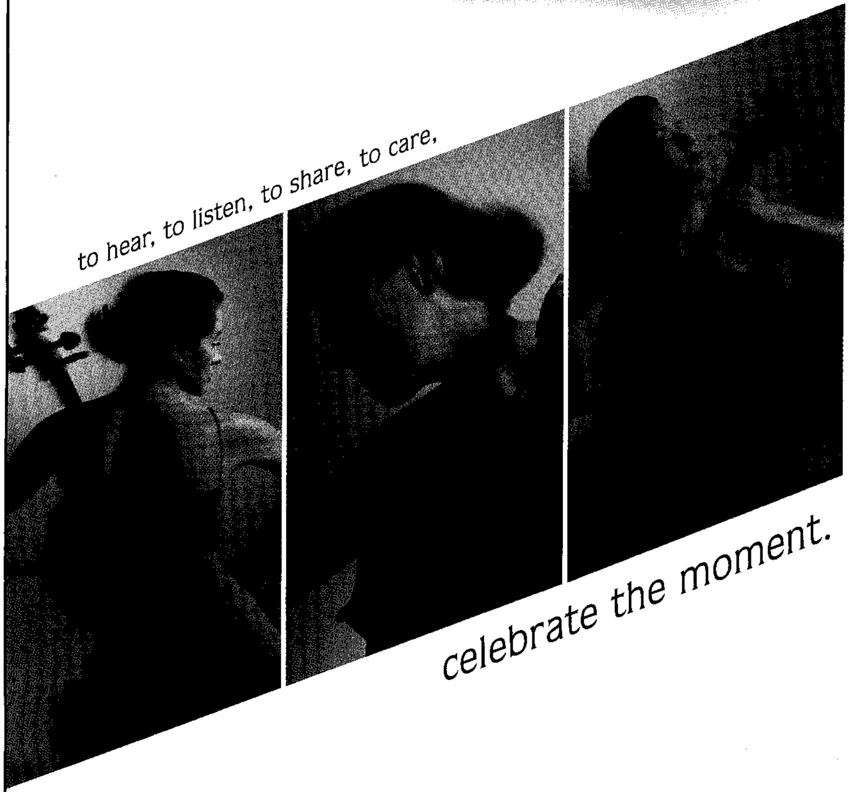
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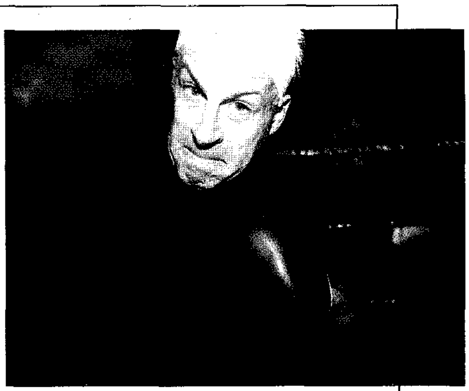


BUMP INTO JONATHAN Ames these days, and he may well offer to let you feel his biceps, a not-so-small part of the nine pounds of muscle weight he's gained in recent weeks. His secret? "I'm a reincarnated Jewish boxer from the Lower East Side," he says, "and I'm training by eating herring." But if Ames smells more of perspiration than of pickled fish, it's because his real secret is Gleason's, the legendary Brooklyn training gym where "the Herring Wonder" is spending five mornings a week with trainer Harry Keitt (featured in the documentary *On the Ropes*) in preparation for a boxing match that should at least be good for some laughs.

The self-described "George Plimpton of the colon," whose "comic autobiography," based on his New York *Press* columns, will be published next spring by Crown, Ames will challenge retired performance artist David "the Impact Addict" Leslie in a four-round bout on November 10 at the Angel Orensanz Foundation. Why is a bowel-obsessed columnist stepping into the ring against a man who hasn't thrown himself off a six-story building or tried to fly a rocket over a mountain of watermelons in eleven years? Neither fighter has a ready answer. Perhaps the "box opera," as Leslie calls it, is a symptom of the male malaise illustrated in *Fight Club*. Then again, maybe the "vanilla thrilla," as Ames dubs the bout, is just the product of two weird guys' need for attention.

Though Ames's 1-1-0 record looks good against Leslie's 0-2-0, boxing fans will tell you to look at their opponents. Ames's knockout win came against a boxing fetishist he met through a phone-sex line, while Leslie (top photo), who spends five afternoons a week at Gleason's with trainer Neil Ferrara and outweighs his opponent by a good 20 pounds, dropped one match to eight kung-fu fighters and the other, a 1987 exhibition bout on board the Staten Island Ferry, to no less than Riddick Bowe. But for Leslie, losing doesn't hurt as much as you'd think: "I get great joy in getting hit really hard!" he exults.

Ames, who currently resembles a wiry Woody Harrelson, may just provide his opponent with the joy he seeks. And though he says he isn't modeling himself after any of boxing's greats, some of his pre-fight rhetoric says different. "I'm gonna wear him down, pare him down, tear him down, and leave him without a care him down," he says, perhaps slightly punch-drunk after a tough workout. "I'm gonna gloat like Madame Butterfly, I'm gonna stink like a herring. I could kick Brad Pitt's ass!" MARK WALLACE

NATIONAL
PREPAREDNESS
NETWORK

Terror, Inc.

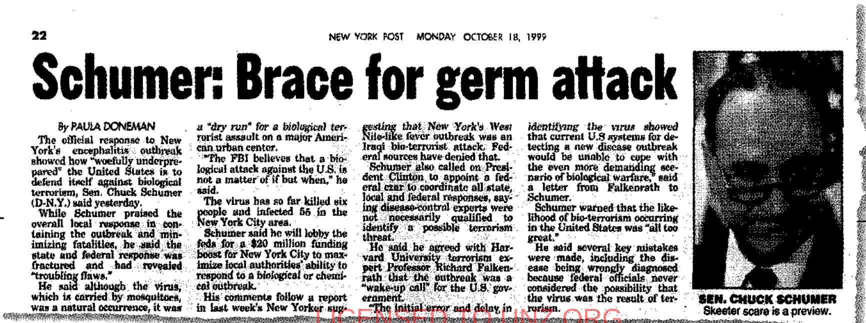
Senator, meet your new germ-warfare czar.

IF CHUCK SCHUMER IS SERIous about asking the White House to appoint a pooh-bah to keep another encephalitis-level scare from happening here, he need look no further than his own Brooklyn backyard. Cobble Hill's Aton Edwards has been working hard on protecting himself since the day when, as a wide-eyed 11-year-old, he sneaked into a screening of *Deliverance* and nearly scared himself to death. "I said, 'That's never gonna happen to me,' " he remembers, and so far, it hasn't.

Edwards has gas masks and hazmat suits in his cupboard; he's studied *Hizardut*, the Mossad's survivalist art; he even survived a quickie marriage to *Living Single*'s Kim Coles. In 1988, he and his common-law wife, Ginger Davis, started the National Preparedness Network, a consultancy that instructs school and church groups in a host of skills that may come in handy in case of apocalypse: how to protect the water supply from poison, how to contain white supremacists who have access to anthrax, and, naturally, how to muddle through Y2K chaos.

The group now has 10,000 members nationally; the Reverends Al Sharpton and Calvin Butts, in rare agreement, have asked Edwards to speak to their flocks. His 42 survival instructors carry kits with magnesium sparking tools, fishing line, first-aid equipment, and hand-cranked flashlights. Edwards rails against the use of "carcinogenic" malathion to fight encephalitis. He worries about the Plum Island lab off Long Island studying biological weapons, and frets that a natural-gas plant near Staten Island could explode, sending a cloud of lethal gas over Manhattan. Encephalitis, he says, "could have been an escaped organism from a laboratory—we have enough of them here. But sooner or later, it won't be an accident: One of these fringe groups is going to create an incident that would make Columbine look mild."

If Edwards were in charge, he'd make over New York like Tel Aviv, with Patriot missiles defending the city and hazmat suits handed out to every citizen. He also thinks a terror czar should have real terrorists advising him—"Just like in *The Silence of the Lambs*," he says. "These people think *differently* from you and me." ROBERT KOLKER



22 NEW YORK POST MONDAY OCTOBER 18, 1999

Schumer: Brace for germ attack

By PAULA DONEMAN

The official response to New York's encephalitis outbreak showed how "woefully underprepared" the United States is to defend itself against biological terrorism, Sen. Chuck Schumer (D-N.Y.) said yesterday.

While Schumer praised the overall local response in containing the outbreak and minimizing fatalities, he said the state and federal response was fractured and had revealed "troubling flaws."

He said although the virus, which is carried by mosquitoes, was a natural occurrence, it was *a "dry run" for a biological terrorist assault on a major American urban center.*

"The FBI believes that a biological attack against the U.S. is not a matter of if but when," he said.

The virus has so far killed six people and infected 56 in the New York City area.

Schumer said he will lobby the feds for a $20 million funding boost for New York City to maximize local authorities' ability to respond to a biological or chemical outbreak.

His comments follow a report in last week's New Yorker suggesting that New York's West Nile-like fever outbreak was an Iraqi bio-terrorist attack. Federal sources have denied that.

Schumer also called on President Clinton to appoint a federal czar to coordinate all state, local and federal responses, saying disease-control experts were not necessarily qualified to identify a possible terrorism threat.

He said he agreed with Harvard University terrorism expert Professor Richard Falkenrath that the outbreak was a "wake-up call" for the U.S. government.

"The initial error and delay in *identifying the virus showed* that current U.S systems for detecting a new disease outbreak would be unable to cope with the even more demanding scenario of biological warfare," said a letter from Falkenrath to Schumer.

Schumer warned that the likelihood of bio-terrorism occurring in the United States was "all too great."

He said several key mistakes were made, including the disease being wrongly diagnosed because federal officials never considered the possibility that the virus was the result of terrorism.

SEN. CHUCK SCHUMER
Skeeter scare is a preview.

THE SCENE

Cause Célèbre

Photographs by Patrick McMullan

THE W HOTEL WAS THE SETTING FOR A SURREAL SCENE OCTOBER 18: Early arrivals at the Forest Ballroom plucked vegetable spring rolls off palm fronds while Mavis Leno—Jay's wife—told a pack of TV cameras about an Afghan woman who was stoned to death for trying to leave the country with a man other than her husband. The juxtaposition was, of course, all for a good cause—a benefit thrown by the Feminist Majority Foundation and *Glamour* to raise awareness of the desperate situation of women in Afghanistan. "Every woman can identify with the plight of these women," insisted Bonnie Fuller, *Glamour's* editor-in-chief, standing before her latest cover—Mariah Carey smiling next to a line promising 105 HOLIDAY DOS AND DON'TS. Flashbulbs ignited as Meryl Streep and Al Franken arrived, while Marlo Thomas and Laura Dern offered their solidarity with the Afghans. Guests grabbed one last cocktail and headed to their seats to hear Joan Osborne and Melissa Etheridge sing love songs before watching a short documentary that graphically detailed the Afghan atrocities. Afterward, guests guiltily picked over trays of mini puff pastries. Leno, the event's chair, was unfazed by any contradictory conditions, recalling a visit to her husband's show to talk up the campaign. "That was the oddest," she said, laughing. "Jay was like, 'Now, you do have some *cute* stories, right?' "

SARAH BERNARD

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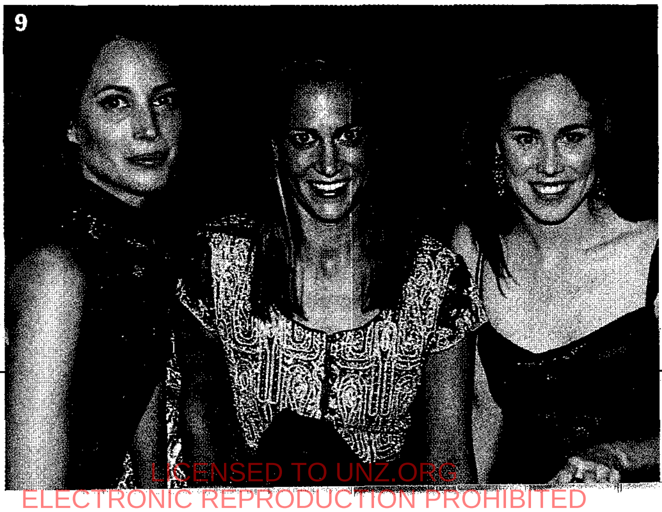
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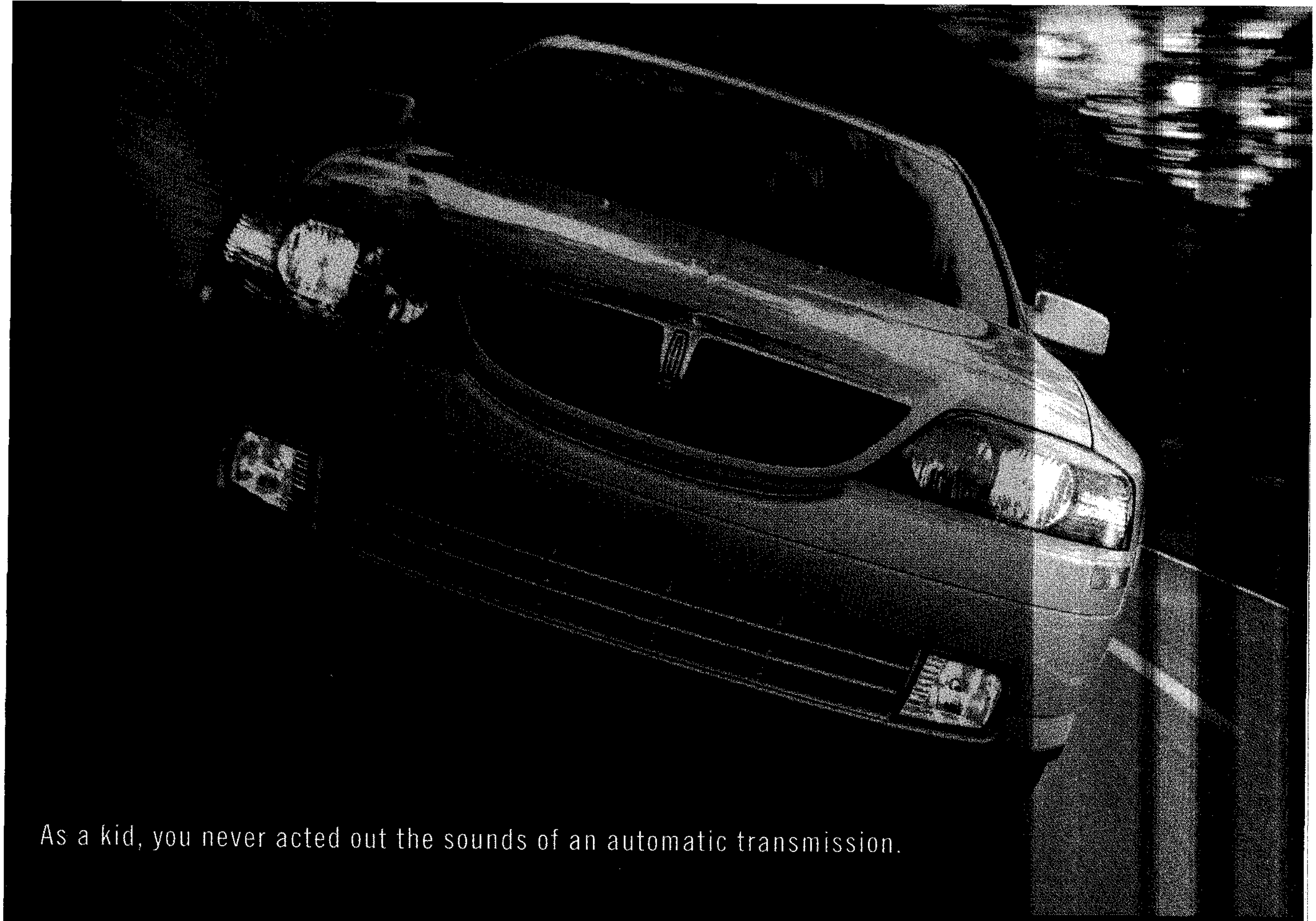
1. Bonnie Fuller, Mavis Leno, Eleanor Smeal, Laura Dern, Meryl Streep, Jayne Meadows, and Marlo Thomas at the *Glamour* and Feminist Majority benefit at the W Hotel. 2. Nan Kempner and Princess Michael of Kent at Kempner's dinner at Doubles for the International Fine Art & Antique Dealers Show to benefit Sloan-Kettering. 3. Angie Harmon and Alek Wek at the opening of the Coach flagship store. 4. Pat Field, Lulu Johnson, and Betsey Johnson at the *Details* party for Mark Golin at the Metropolitan Pavilion. 5. Anne Hearst and Princess Yasmin Aga Khan at the Rita Hayworth Gala to benefit the Alzheimer's Association at the Waldorf-Astoria. 6. Pia Getty and Alexandra von Furstenberg at the Sephora store opening at Rockefeller Center. 7. Emilio Estevez and Charlie Sheen at Showtime's preview luncheon at the W Hotel. 8. D'Angelo at the launch.com and Emporio Armani party at the store. 9. Christy Turlington, Cavan Mahony, and Ayla Hussain launching their new skin-care line, Sundãri, at Sky. 10. Kate Bohner and Richard Johnson at the eYada.com launch party at Ohm.



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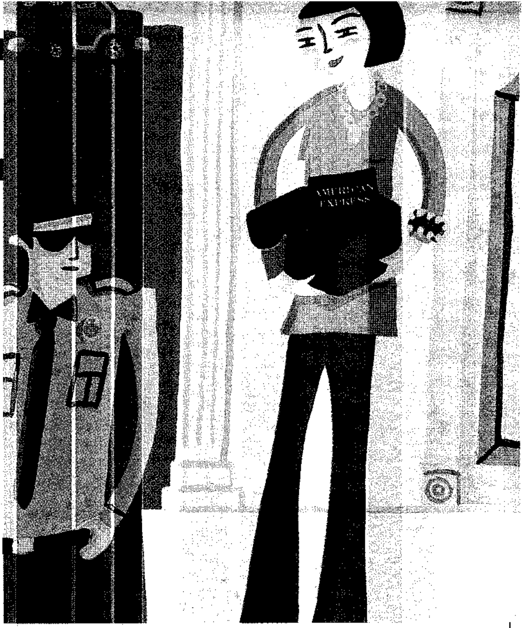
Wool Gathering

While the major fashion houses are turning out grandma-style sweaters, ponchos, and woolly bags this season, some knits really *are* being made by grandparents. Dorothy Gleaves, the 61-year-old Tennessee aunt of downtown designer Leigh Anne Fitzpatrick, helps out with the knitting chores for Fitzpatrick's line of angora-and-merino cloches ($88, available at Dressing Room and TG-170). Seventy-four-year-old Ralph Miller, a former steel-mill worker who lives in rural Pennsylvania, crochets to relieve his arthritic hands. His kooky, multicolored line, Uncle Ralph's Ugly Hats, sells exclusively at TG-170 ($44). "It's how I relax," explains Ralph over the phone. "I watch football and crochet." GIGI GUERRA



Black and Blue

Savoring the pleasure of casually tossing your American Express platinum card on the dinner table? Not so fast. The company has been quietly sending out black "Centurion" cards to English cardholders with *real* spending power, and word is they're about to be distributed here too. The ebony status symbols are delivered in velvet cases by security guards. Recipients, who reportedly must have a minimum annual income of $200,000, enjoy "any individual services within legal boundaries," says a spokeswoman, such as secured World Cup tickets or Grand Prix passes and access to private airport lounges. The AmEx spectrum already includes a new blue card, which contains a smart chip and a magnetic stripe to enhance e-commerce security. Now all the company has to worry about is the bruised egos of green- and gold-card holders. BETH LANDMAN KEIL

Cross Dressing

All right, so zebra prints aren't for everyone. Maybe you'd feel safer under the auspices of the Red Cross? Variations on the international symbol are fast becoming the design elements of the moment. Matt Nye has emblazoned a red sweater with a white cross; Juicy Couture has stenciled one onto T-shirts; Jonathan Adler has stitched one into rugs, pillows, throw blankets, and tote bags. Last month, *Dazed & Confused* magazine co-sponsored Zao's opening fête—a benefit for the Red Cross—where Terry Richardson's shots of models giving blood went up for auction. "It's one of those things that resonates," muses Adler. "One could say it's about spirituality, safety, hope, help, the millennium. But to me, it just looks really cute." SARAH BERNARD

Clothes-Minded

Even readers who don't know the difference between pashmina and shatoosh may find themselves picking up former *Times* style editor Holly Brubach's *A Dedicated Follower of Fashion* (Phaidon Press, $29.95). "For so many intelligent people, fashion is beneath their consideration," says Brubach, now director of Prada's Sport and Home collections, whose accessible essays look at industry icons like model Kristen McMenamy and Comme des Garçons designer Rei Kawakubo. "But I'd get letters from dentists and sound engineers who said that once introduced to the subject, they found it fascinating!" S.B.

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Unchartered Territory

Though the typically immovable mayor backed off his effort to block Mark Green by changing the city charter, the revised proposal still makes for bad public policy.

FIRST THING: THERE *IS* AN ELECTION this year, and a reason to go to the polls November 2. It's that whole charter business. Stay with me here. I'll try to keep this brisk.

You know the charter. It's the city's constitution, except the Constitution is a 5,000-word statement of principles whereas the charter is a 500-page (or so) iteration of statutes (no, smart guy, I've never read it). Every decade or two, when the odor of reform grows rich in the municipal air, a mayor appoints a commission to concretize a few reforms, and the commission's ideas go before the people. There are hearings—and hearings, and hearings—and editorials and civic debates; general high-mindedness is afoot. Politics of course infects the process, but broadly speaking, charter change, like the quadrennial election of a president, is one of those pageants that allow us to sit back and speak contentedly of democratic splendor.

That's how it was in the late eighties, when court rulings forced the city fathers to change our system of municipal government, and a charter commission appointed by Mayor Koch spent endless hours and months rewriting the laws and taking testimony from any (and I do mean any) interested party.

Well, that's not how it is now.

As you probably know, Mayor Giuliani appointed this commission when he realized that if he won the Senate race and thus left the mayoralty a year early, the ghastly Mark Green would succeed him as mayor. The commission was to change the charter (which currently says: mayor vacates, public advocate takes over) to call for a special election for a new mayor. There are good reasons why making such a change might make sense (or why there should be no public advocate to begin with). But not under these circumstances. A mayor can't decide he wants to change the law just because he happens to loathe the fellow who might take his job if he leaves it. Even the *Post* called the mayor's proposal a "bill of attainder" (I told you: high-mindedness), and though it isn't precisely that, it is very clearly a fairly hefty use of public time and money for the sole purpose of sticking a shiv in one man's back.

In the end, Giuliani uncharacteristically backed off, as even his closest advisers told him he was looking foolish. Now, under the modified (and current) proposal, the special-election thing is still in the mix, but it wouldn't take effect until *after* the next regular municipal election. Meanwhile, the commission, which was chaired by former deputy mayor Randy Mastro, threw in proposals like making the schools gun-free zones, so that when people show up to vote, they'll vote yes, because who wants the schools to be gun-happy zones? So what you'll see, down in the right-hand corner of your ballot, is one 280-word question that starts with the gun-free-zone bit and lopes through the commission's thirteen other proposals, ranging from the beside-the-point (nice-sounding agency reshuffling) to the horrendous (requiring a two-thirds majority of the City Council to raise some types of taxes, which would only result in the council's raising instead those other taxes that don't need a two-thirds majority—chiefly, property taxes).

And the horse you rode in on: Giuliani and his nemesis Green, in 1995.

These ridiculous proposals sprang from a ridiculous process. The commission's first public meeting, which lasted fifteen minutes, resulted in its approving an itinerary of its future meetings. The list had dates, but no times or places. When the venues were finally set, recalls Gene Russianoff of New York Public Interest Research Group, they were either inconvenient (in the Bronx, half a mile from the nearest subway stop; in Staten Island, in a school inaccessible by public transportation) or in halls that were too small (Cabrini Medical Center's sixteenth-floor cafeteria; a large number of attendees were trapped in the lobby and never made it up).

SO THAT'S WHAT THE MAYOR did. Yet the more interesting piece of theater played out among the Democrats. After all, there are Democrats around town who, wanting to be mayor themselves, aren't too keen to see Green stroll untested into Gracie Mansion and get what amounts to several months' incumbency before the 2001 election. Of course, they had to pay their respects to good government, and they couldn't be caught openly agreeing with Giuliani. So what did they do?

Bronx borough president Fernando Ferrer didn't play games, coming out against the mayor pretty much from the start. Council Speaker Peter Vallone tried to find an angle for a while. One City Hall source says Vallone would come into the mayor's offices "pushing like a dog, how he was gonna raise $200,000 for us" to help pay for mailings to voters and so forth. Vallone's spokesman denies this, and Vallone publicly has come out against the proposals.

That leaves Comptroller Alan Hevesi. Hevesi, his political consultant Hank Morris told me last week, "is voting

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against" the proposal. Still, everyone who pays attention to this stuff believes Hevesi and Morris and Jack Chartier, the comptroller's political operative, have secretly been in cahoots with the mayor to screw Green.

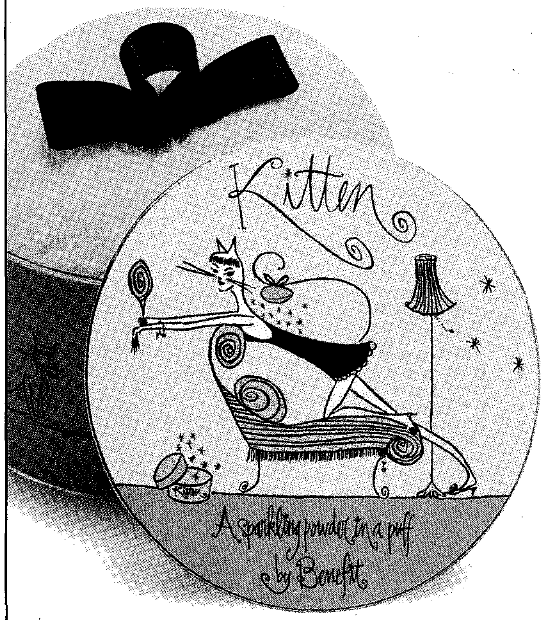
A little background. In his run for comptroller in the last municipal elections, Hevesi got the endorsement of Ray Harding's Liberal Party. Most people took that as a clear signal that Hevesi would be Harding's choice—and, by extension, Giuliani's choice, since Harding would never have endorsed Hevesi without clearing it with Rudy—for mayor in 2001. So it's not been difficult for insiders to envision Hevesi and Harding working in concert against Green.

In fact, one knowledgeable source says that even now, with the mayoral-succession matter put off, Hevesi's people and Harding are scheming to put a referendum on *next* November's ballot that would reassert Giuliani's original position—that is, calling for a special election in case of a mayoral vacancy, to take effect immediately. Harding would not comment. Morris would not rule it out. "I haven't thought about it," he says. "Doesn't mean I won't. Doesn't mean I will." Note, please, the absence of outright denials.

> *"With the mayoral-succession matter put off, the question now is whether Giuliani,* **who seems to have lost all interest in his commission's proposals,** *will do anything to see that they pass."*

The question now is whether Giuliani, who seems to have lost all interest in his commission's proposals, will do anything to see that they pass. Maybe we'll see in the next week one of those "nonpolitical" public-service TV campaigns, paid for by the taxpayers, for which the mayor is justly famous ("Joe Torre says: Vote yes on charter!"). I won't suggest changes to the Yankees' lineup card if Joe will stay out of the charter fight. Just vote no. ■

E-mail: tomasky@aol.com



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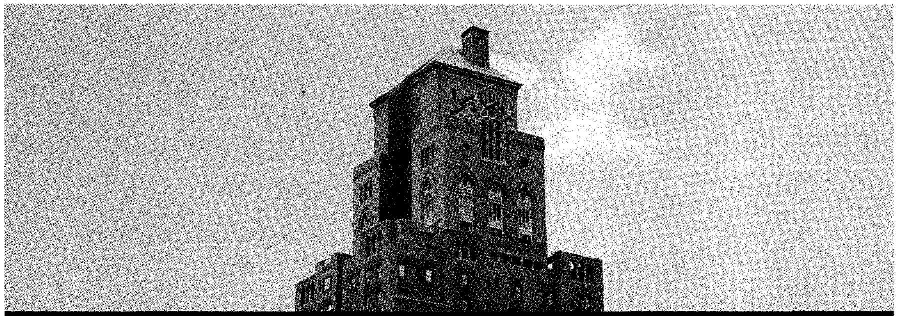

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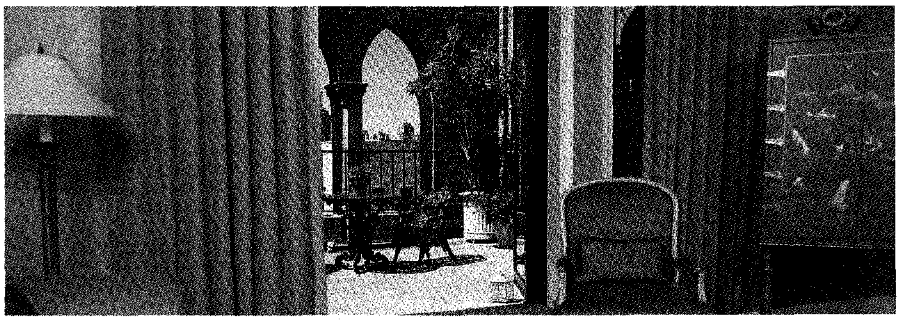

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Epstein Unbound

Freed from the shackles of corporate publishing, aging editorial wunderkind Jason Epstein has one last trick to show the book business.

JASON EPSTEIN HAS A PLAN TO SAVE the book business—not just the book business but literature itself.

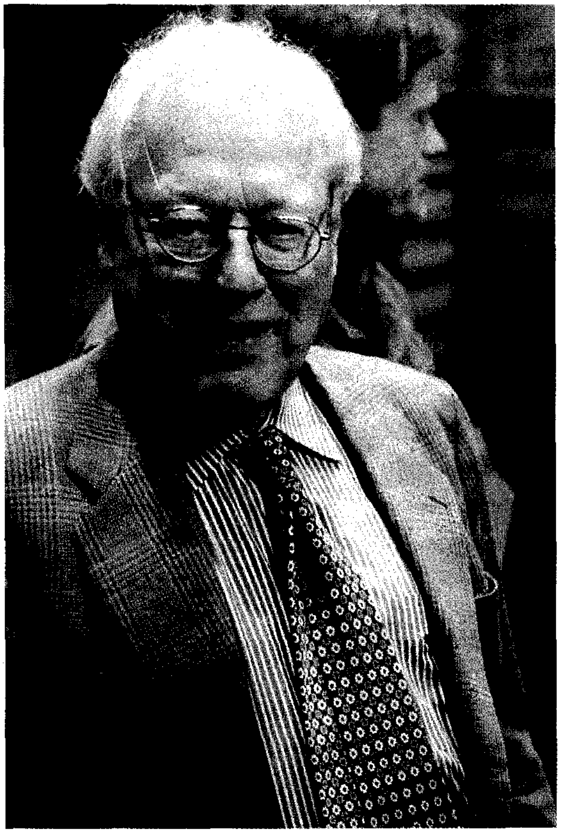
With his peremptory manner, his Jason Robards style (too old to be leading man but ready to upstage all pretenders), and his famous curmudgeonliness, he is, vividly, the old man railing against the fates—this is a listen-to-me-one-last-time encore.

The Cassandra-ish lectures he has been giving over the past several weeks at the New York Public Library are about bearing witness to the forces that he believes have mortally undermined books—from the rise of the suburbs and the malling of America to the capitulation of the book industry to the chain stores to the takeover of the business by second-rate executives who, in Epstein's estimation, would not have been employable in better-run industries.

Doom, collapse, death, incompetence—age too; Epstein has been in the book business for half a century, after all—are the real subject of these talks.

Indeed, a leitmotif of the lectures is that the lectures themselves were lost in his new computer. Here is a take-away image: Epstein, last in the line of the great Jewish book publishers beginning with Liveright in the twenties and including Cerf, Klopfer, Schuster, Simon, and Knopf, who transformed twentieth-century literature and whose firms became the basis of the modern book industry, on the phone with the Compaq help line (on hold, listening to the music).

The lectures, attended by a bookish audience, have focused more on distribution than on books themselves. His depressing story of the end of literature most of all involves the Faustian bargain publishers made with book chains: how the industry went from a customer base of thousands of stores to a customer base of, practically speaking, two stores, Barnes & Noble and Borders; and how the need by the chains to amortize real-estate costs led to the inevitable commodification of book products; and how the loss of the independent stores as a viable piece of the market has meant an inexorable distancing of publisher from reader.



The lion in winter: Jason Epstein at the Public Library

You know the scene here: The old lion who's been forced from the business but who won't take the hint. You can surely imagine the eyes that are rolling up at Random House (now owned by Bertelsmann, the German book giant), where Epstein has worked since 1958.

WHEN I CALL EPSTEIN TO DISCUSS THE LECTURES—I, pathetically, am also tethered to the fate of books—he invites me to lunch at his baronial apartment on the edge of SoHo (his Manhattan dwellings feature in his lectures, from his first $69-a-month Village apartment with gable skylight facing north, to the apartment with double-height ceilings on West 67th Street, to his current magisterial rooms). He does not remember—or, more to the point, I do not remind him—that almost a quarter-century ago he asked me to his office at Random House to discuss a book proposal I had submitted and, through an hour and a half of mockery and monologizing, reduced me to tears. It seems like a measure of something about publishing business—at the very least its unique ability to inflict pain; perhaps as well its tendency to trap us in the past—that a quarter-century later I'm still obsessing about this.

Epstein, a legendarily nasty son of a bitch (and this is kind), is not, by a long shot, anywhere near the worst I've met in the book business—indeed, we shortly discover that we both carry around much the same list of loathsome and incompetent sons of bitches. Epstein, if possible, is even more sweeping than I am in his condemnation of the men and women who manage the business.

"I'll match you story for story," he says.

I tell him a story that he seems, somewhat begrudgingly, to be impressed with. How, in the dead of night (well, maybe late afternoon), after weeks of arguing with Random House's management about how not to lose money on every book of mine it was distributing, I had 70,000 copies surreptitiously removed from its warehouse in Westminster, Maryland—possibly the high point of my publishing career.

"It's easy to get 70,000 out of the warehouse. It's almost impossible to get one," Epstein snorts, and this goes to the heart of his critique—the marketing whizzes who took over books tried to create a system of package-goods effi-

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ciency. On this basis, in Epstein's view, the traditional business of books, which requires hand-selling and complex inventories, died. Even then, book people failed to create a more efficient business (forget about producing literature; book publishers can't produce accurate numbers). We spend a lovely moment recalling the tragicomic absurdness of each of the key managers at Random House in recent years.

Still, in all fairness, you cannot do justice to the book-publishing comedy without including Epstein too. There are certainly many people who blame the decline and fall of books and book publishing at least in part on him.

Epstein represents not only the idea and ideal of a handcrafted book in the prefab age of publishing but also the snobbery of books—that extreme form of snobbery wherein all but the most rarefied circle are excluded (here I am thinking again of my tortured hour and a half with him so long ago). This was a club that valued not breeding and background (although Harvard wouldn't hurt) but a politically and aesthetically correct sensibility (and people who had friends and connections with such sensibility).

> *"It is, oddly, his wealth rather than his* **mandarin bookishness** *that gives him a kind of moral authority now. After all, he has demonstrably made money."*

Epstein, as he details in his lectures, was not only a Random House editor but, more important, a member of New York's most charmed intellectual circle, its veritable Bloomsbury: "Lizzy, Cal, Dwight, Mary, Philip . . ." He lists only the most elite members.

It was out of this world that *The New York Review of Books* sprang during the 1962-3 New York newspaper strike (to smite, says Epstein, the "ill-informed, bland, slapdash" *New York Times Book Review*) and came to stand for a sort of cult of books and bookish people, aristocratic in their disdain for markets and marketing and the popular culture that

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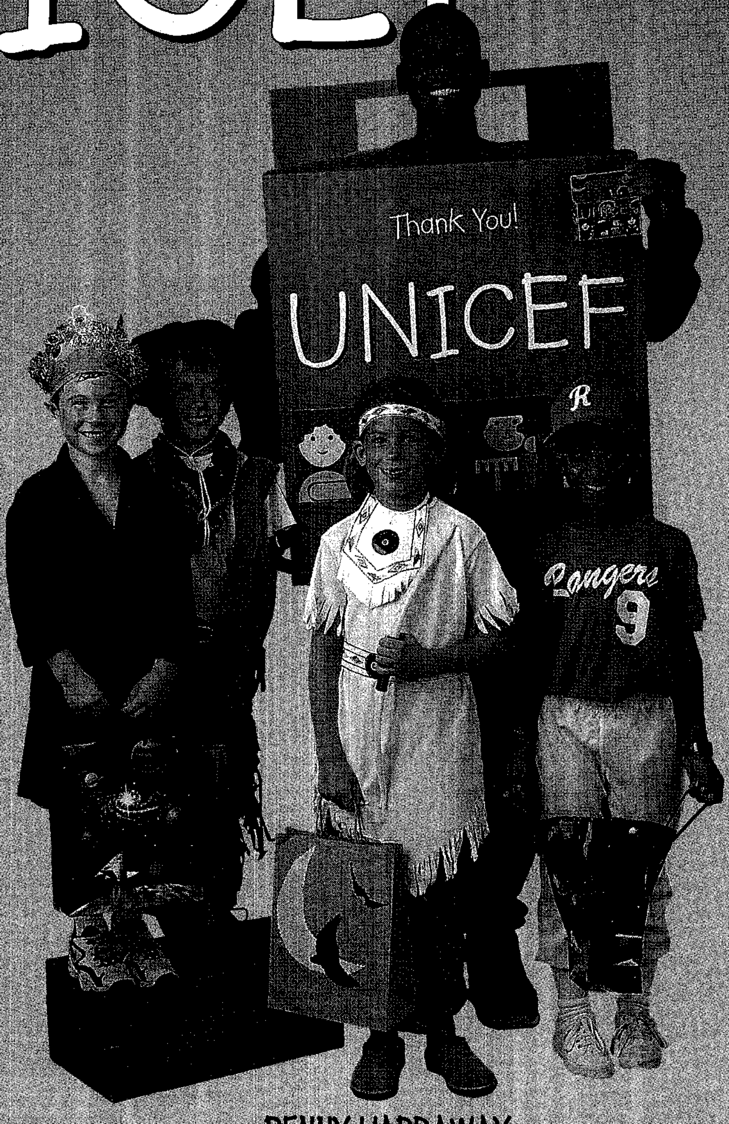

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was a by-product of such marketing. *The NYROB* elegantly delineated an us-and-them world. *Us* were the people who respected books and who understood books; *them* were the people who would turn books into mass-market commodities. The former were in the book business out of love for books; the latter were in the book business because they couldn't get into a good business school. This underlying snobbishness—while possibly justified on the facts—had, in many respects, the effect of delivering the operational power of the book-publishing business from the aristocratic book-loving crowd to the merchandising blokes (Random House's tyrannical CEO Alberto Vitale was an Olivetti salesman). The former, caught in what even Epstein characterizes as an "increasingly narrow, self-absorbed world," allowed the latter tradesmen, with no vested interest in the nature of books, to take over.

Still, this sprawling, enveloping apartment, raw space that Epstein has had fitted and corniced and buffed and upholstered and manicured, is a reminder that he is actually one of the few people to have made an honest fortune from the book business. While working for Random House, he founded first *The New York Review* (vowing that unlike other intellectual journals, *The NYROB* would pay its own way, which, famously, it did), then the Garden Book Club, then the *Readers' Catalog,* ultimately selling each of these businesses for a handsome gain (if not for tens of millions, then at least for single-digit millions).

It is, oddly, his wealth rather than his mandarin bookishness that gives him a kind of moral authority now. After all, he has demonstrably made money while Random House's business side, its top executives, financial people, sales and marketing managers, and lawyers (most of whom—say this for Random House's new owners—have lost their jobs in the takeover), ran the company into the ground.

IT IS HARD TO KEEP TRACK, BETWEEN BITES of prosciutto and figs followed by broccoli rabe and handmade sausage (the life of the dedicated epicure is part of the Epstein legend; once, in the middle of some publishing Sturm und Drang, a *Times* reporter called Epstein, who said he was in the middle of a béchamel sauce and therefore couldn't possibly comment; another version of this story has a crisis with a touring author and Epstein making mayon-

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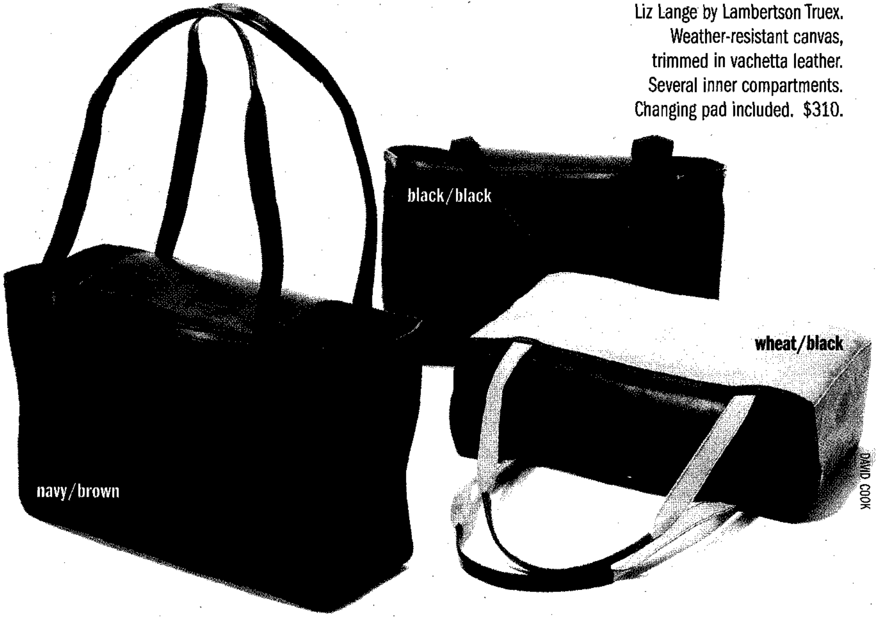

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naise—"Mayonnaise is very delicate," he is reported to have explained), of what part of his proposed new business is on the record and what part I've promised to keep confidential. Indeed, it is hard to know how much of his plan is real or fanciful (or delusional). He shows me the memos he's written—oddly insistent and authoritative memos for a man who is theoretically in retirement mode—to the men who now run Random House. I can't help wondering what the Germans make of him.

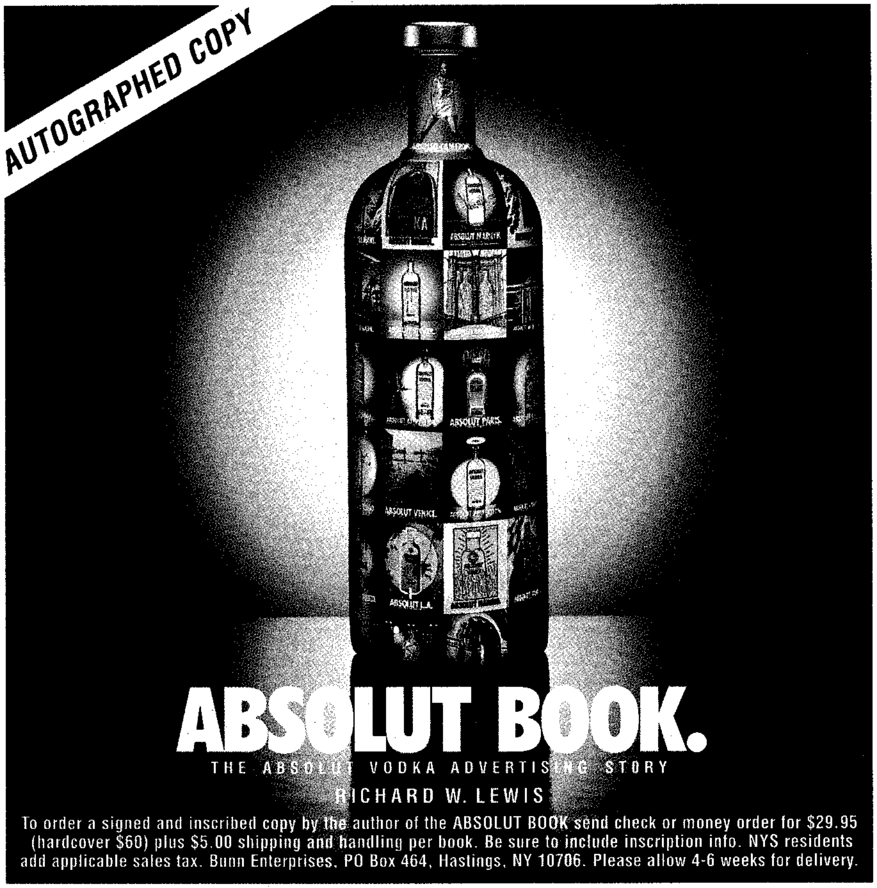
It is disconcerting, too, when, describing the future of books, he says the "only solution is Internet" without a clear grasp on the proper grammatical form. Also, he admits, without concern, that he doesn't really use the Internet—"It would take up too much of my time. Tell me, do you really find anything interesting on Internet?"—even though his plan to save the book business and literature is all about the Internet. The fact that his main reference to the Internet seems to be a conversation he had with Norbert Wiener, the scientific visionary–fruitcake (on the one hand outlining computer networks a generation before their time; on the other hand seriously discussing disembodied travel via telephone), in 1958 is also a little unnerving.

Still. I listen to people talk about the book business all the time—and none of them know what they're talking about (it's now a retailing business, and not one of them knows the first thing about retailing). For that matter, I listen to people talk about the Internet all the time—and most of them just got into the Internet business two weeks ago.

Indeed, I take the subway uptown (carrying the 10,000-word essay Epstein has just written for *The New York Review* on why humans go to war) full of the possibilities of Epstein's plan. It puts the Internet together with book-business consolidation in an effort to reconnect seller to buyer, publisher to reader ("disintermediation," Epstein says, using the right word), in a way that alters, in favor of publisher and reader, the economics of the transaction. The plan would challenge (and perhaps eradicate) not just Amazon but Barnes & Noble and Borders too. It's extraordinarily simple and wildly unlikely. And it is entirely obvious that the plan is the only way to preserve the book-publishing business in anything like the form it's in now.

I wish I could say more about the plan. But I promised I wouldn't. Jason Epstein wants to tell you himself. ■

E-mail: michael@burnrate.com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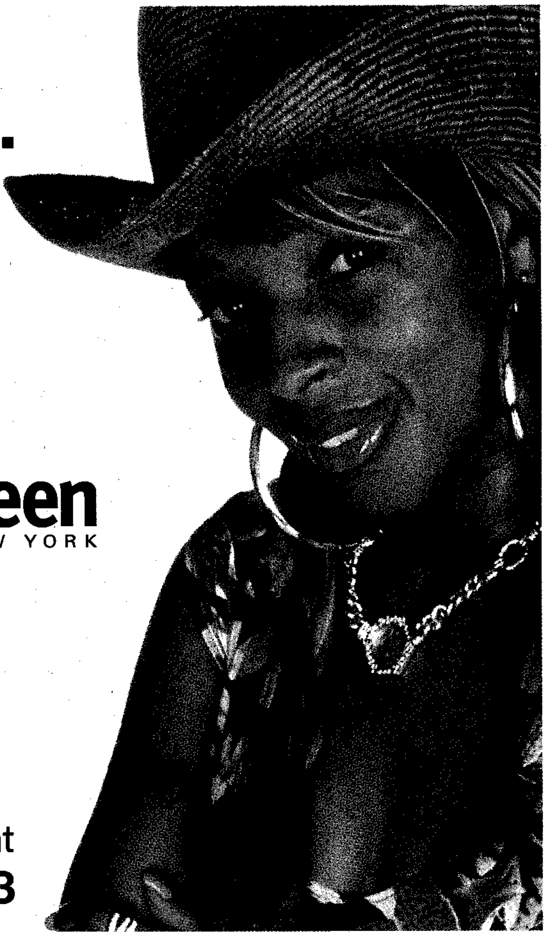
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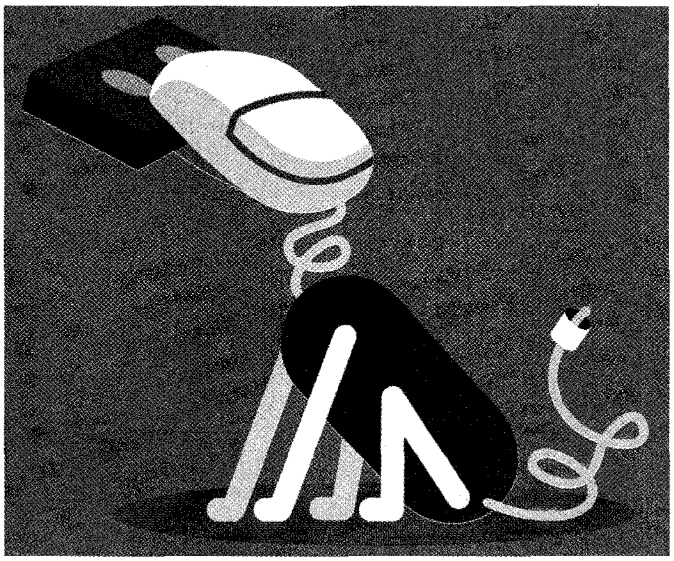
THE BOTTOM LINE MARION MANEKER

Store Wars

The Internet strikes back: Is it really worth logging on just to rent a movie? Kozmo.com thinks so—and it's only one of the companies banking on Web-delivery dollars.

THE INTERNET SURE ISN'T WHAT it used to be. Designed as a decentralized way to protect data in the event of a nuclear war, hyped as the electronic superhighway that would connect ordinary persons with their soulmates on the other side of the world, the Net has now become the single most efficient way to get a pint of Ben & Jerry's delivered to your door in under an hour.

You've probably already seen the orange-and-green bus ads for Kozmo.com, the New York–based video-delivery service that recently expanded its range of offerings to include CDs, video games, ice cream, magazines, and Krispy Kremes. The awkwardly named Urbanfetch.com has just launched a similar service in New York. And the much-talked-about and recently delayed IPO of Webvan—the massive Internet-based supermarket—has only focused more attention on the tooth-and-nail competition to own the best Web delivery brand in our uncommon market.



Daily errands aren't the most obvious use for one of the Defense Department's more ambitious postwar projects—especially since Web-based orders might travel through the Net by way of NORAD before reaching their destination. But before you dismiss this as a range war over scrubland, consider how much money is being amassed to turn your computer into everything from a grocery cart to a Blockbuster bag.

On one side are the full-service forces, led by established entrepreneurs like NetGrocer's Jim Barksdale (Netscape) and Webvan's Louis Borders (Borders Books). They're building facilities to house and deliver everything from Diet Coke to diapers in an effort to make your weekly trip to the supermarket a thing of the past. Weighing in as the underdog and local favorite is Joseph Park, the plucky founder of Kozmo.com, who describes his service as "a localized FedEx system" for the kind of convenience items you buy at the corner deli.

Internet-based home delivery won't become a significant market for at least five years, and even then there will be "scary logistics problems," according to Forrester Research e-commerce analyst Carrie Ardito. More to the point, she adds, no one knows whether ordinary Americans—especially suburbanites with easy access to cars—will want to do their shopping by computer.

THE ANALYSTS MAY BE SKEPTICAL, BUT they haven't used Kozmo—and many don't live in Manhattan, where even the middle class gets its dry cleaning delivered. In a city where being busy is all but synonymous with success, Internet delivery could surpass the cell phone and the PalmPilot as the ultimate power tool.

I started using Kozmo more than a year ago and found that video rental is the killer app of the Internet delivery business. Though there's a Blockbuster—not to mention newsstands and stores that sell ice cream—steps from my door, the five-block walk to the video store is always the hardest. The problem isn't the distance—it's finding and choosing a movie in a vast, hard-to-navigate store where I can't get a second opinion from my spouse and I suddenly can't remember what movie I wanted to see in the first place. Too many times, I made the journey back empty-handed.

On Kozmo's site (www.kozmo.com), however, I can browse for a movie from home. It's searchable, so I can find all of a director's or an actor's films with a few mouse clicks. And if I can't find a movie I'm in the mood for—or I can't persuade my wife to watch *The Godfather* again—I'm no worse off. Win or lose, it takes all of 10 minutes.

I became addicted. I became a Kozmo bore. It got so bad that when my wife was taking the elevator down with a neighbor who had a Blockbuster box, she pointed and excitedly explained, "You can get those picked up and delivered over the Web." He smiled indulgently.

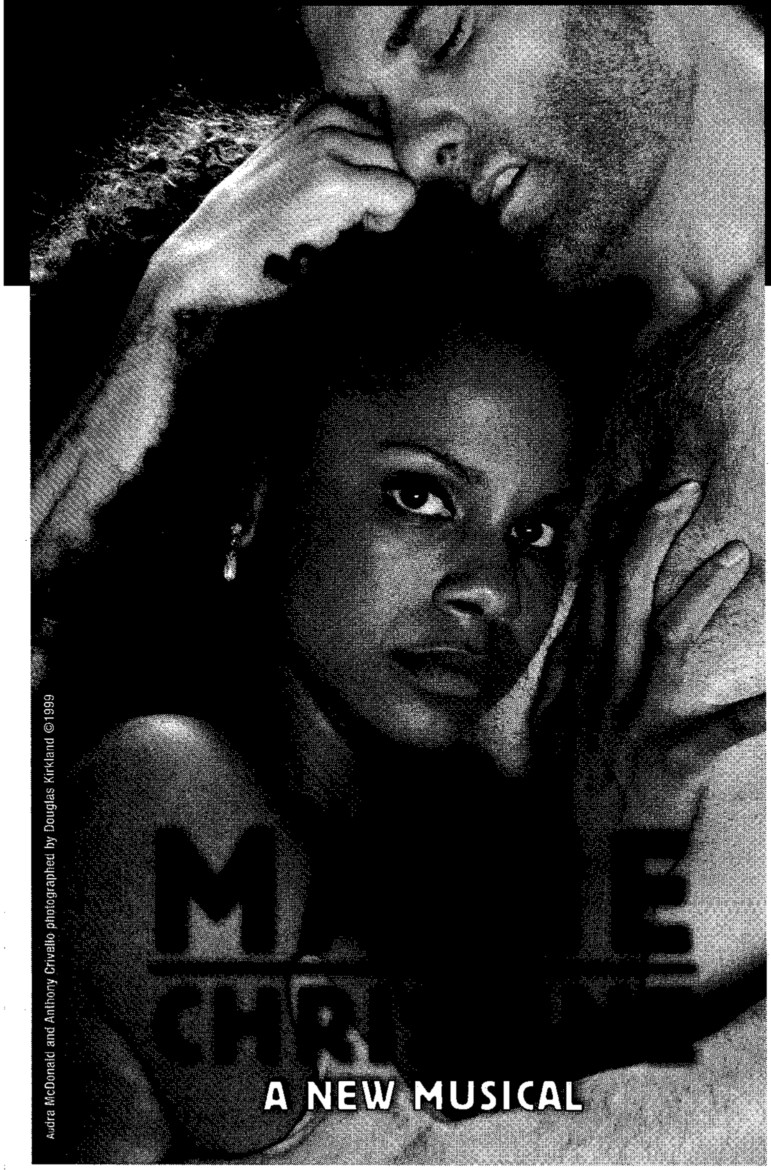
But Kozmo, it turns out, just wants to use video rental as the way into your wallet, much the same way Amazon.com began selling books before moving on to everything else. On the risk that someone, somewhere, lives more than two blocks from a Duane Reade, it plans to add toiletries next. Like an early regular at a quiet corner bistro, I'm both proud and panicked.

THE BIG MYSTERY ABOUT KOZMO—THE one the orange-and-green ads play off—is how they do it. And while the ads suggest everything from rocket-powered roller skates to human cannonballs, the answer is actually prosaic: bicycle messengers.

The other big mystery is how Park plans to make money renting videos for about the same price as Blockbuster

Illustration by Christoph Niemann.

We've got a passion for the arts



Audra McDonald and Anthony Crivello photographed by Douglas Kirkland ©1999

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($4) and selling ice cream for less than the deli on the corner, and then delivering them free of charge. (Kozmo is adamant that you don't even have to tip the couriers.) The answer is that without paying sky-high retail rents—Kozmo serves Manhattan from the Battery to 125th Street from its Union Square office and an uptown satellite—it can move product more efficiently.

"I want to be the Internet bodega," Park says. Barely five feet five with a cherubic face topped by a thatch of black hair, Park was a 24-year-old working at Goldman Sachs in L.A. when he came up with a meticulously thought-out business plan for Internet-based delivery. Working backward from the concept of Internet-dispatched bicycle messengers, he thought through a number of products he could begin with before settling on videos.

Kozmo made its debut in New York in March 1998, but it's not limited to New York any more than it's limited to videos. By July 1999, it had set up shop in Seattle. Last month, it opened in San Francisco. Next comes Washington, D.C., then more than twenty other markets by the end of 2000. Park hints darkly at international ambitions after that.

Although he's already selling more Ben & Jerry's than almost any single store in New York—more than 1,000 pints a week—Park has a long way to go to give Blockbuster a run for its money. Kozmo had one of its busiest days ever during Hurricane Floyd, when it logged 2,000-plus orders for housebound New Yorkers, but the Blockbuster chain says it rents 1,500 videos per *minute* in the U.S. So Kozmo does about the same volume of business as four of its stores.

AT KOZMO'S SURPRISINGLY SMALL UNION Square office, bicycle messengers mill around like bettors at an OTB, amid a clutter of freezers packed full of ice cream and bookshelves overflowing with videos. If this sounds a bit like a college-dorm-room dream, that's because it reflects a view of a world where no one buys the economy-size toothpaste. Like the Internet itself, Kozmo caught on first among young men—the kind of guys who have made *Playboy* the company's most popular magazine and *The Matrix* its most popular movie. The day I was there, someone was having the recently released Sega Dreamcast machine delivered. One customer even asked when Kozmo would begin delivering pot.

Given Park's ambitions, you could almost see him taking convenience to its natural next level by offering the Kozmo version of a Saturday-night special: two videos, a bottle of wine, and a package of condoms. "And some Altoids!" says Mike Klibaner, Kozmo's VP for product development. He's joking, but who knows?

NEW YORK SEEMS TO BREED PERMANENT adolescents. Here, where people expect convenience and no one can make plans for next Saturday night, Kozmo should have no problem building a loyal clientele. But Park isn't only after the deli on the corner—he's after the whole suburban Slurpee culture.

"What I think is going to draw people to start using our service on a regular basis—New York may be less of a case—is the convenience-store business," says Park. "The average person goes to a convenience store like 7-Eleven three times a week, on top of a weekly trip to the supermarket." Like Borders at Webvan, he claims his super-secret software will enable him to provide a service that no one else can match. But he'll have the same problem in the suburbs as Webvan: Outside the city, the convenience store is only a car ride away. Suburbanites just aren't used to ordering in, and they should be forgiven for not thinking of the Internet as a way to run errands.

> *"Like the Internet itself,* **Kozmo caught on first among young men**—*the kind of guys who made 'Playboy' the company's most popular magazine and 'The Matrix' its most popular movie. One customer even asked when Kozmo would begin delivering pot."*

Whether Kozmo becomes the next Amazon depends on whether Park can get suburbanites out of their SUVs and onto the Internet. After that, it becomes a battle of money and logistics. And while these would-be national corporations wage their global battle to replace the corner grocer, I'll keep ordering Krispy Kremes.

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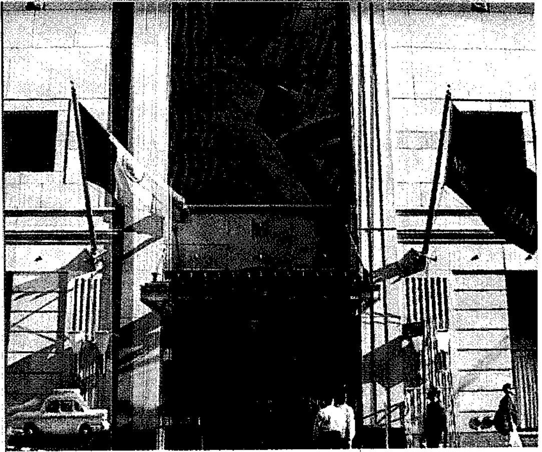

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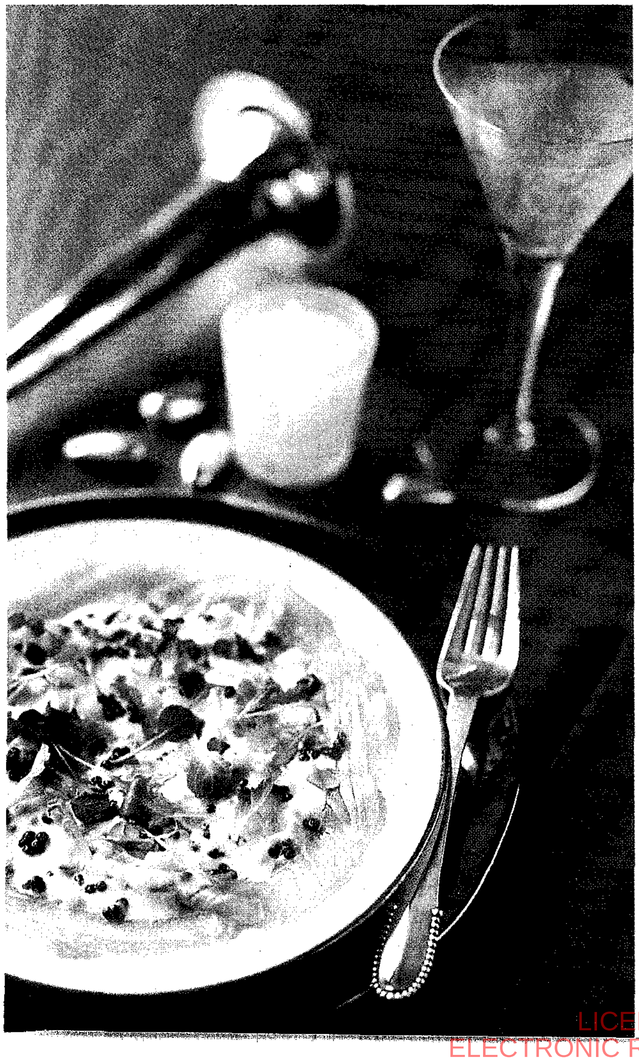
Holiday Food

By Gillian Duffy

This holiday season is no time to economize. Consider: A thousand years ago, your ancestors were probably shoveling down gruel under a leaky thatched roof. A decade ago, your mutual funds were likely undernourished, too. So live a little. Start with an hors d'oeuvre platter based on the luxury trinity of foie gras, truffles, and caviar. Follow with a frothy, fabulous New Year's Eve feast designed by Laurent Tourondel of Cello. Greet the first morning (actually, the first afternoon, unless you didn't do it right) of the new millennium with a brunch of refined comfort food, like David Waltuck's shirred eggs, or Irish oatmeal brûlée from Katy Sparks. And don't forget Thanksgiving—unless civilization declines precipitously, Waldy Malouf's instructions for the perfect turkey (along with eleven more adventurous recipes) should last for centuries.



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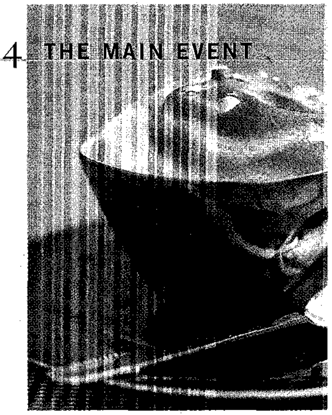
Photographs: Left, Jonelle Weaver; right, top to bottom, Beatriz Da Costa, Mary Ellen Bartley, Jonelle Weaver, Quentin Bacon, Michael Grimm. Props: Left, silver horn from Tiffany; right, fourth from top, glasses from Takashimaya, plate from A&J.

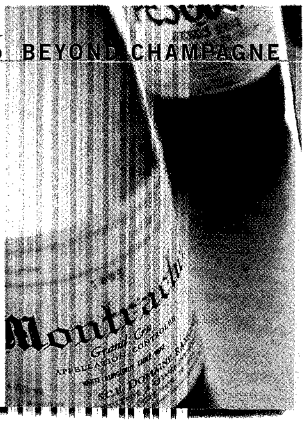
38 THANKSGIVING

48 STARTING IN STYLE



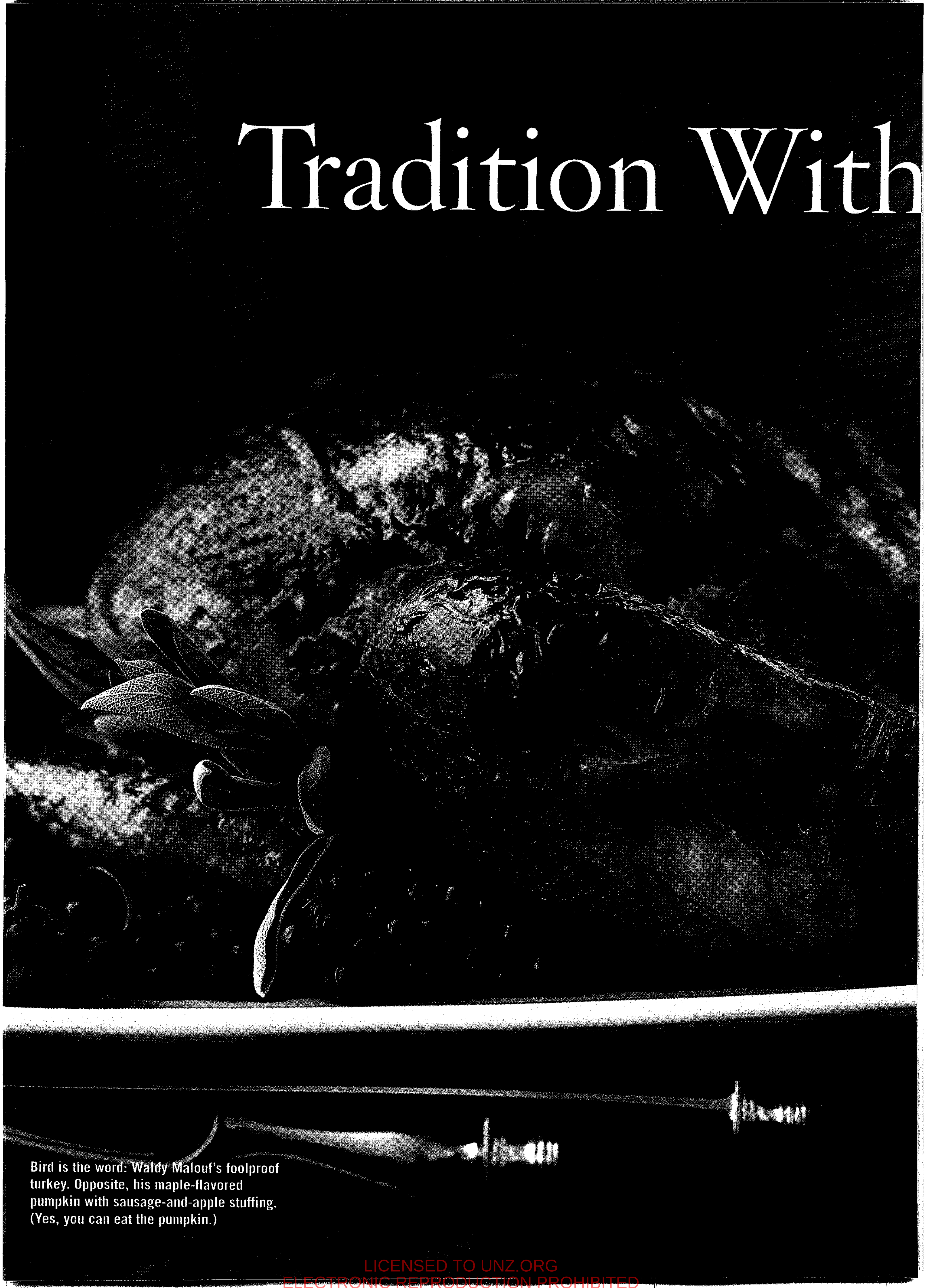
54 THE MAIN EVENT

62 THE MORNING AFTER



66 BEYOND CHAMPAGNE

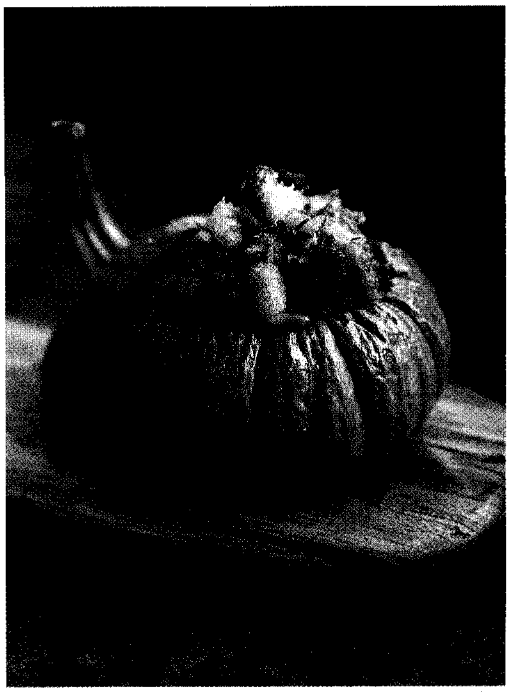
Tradition With



Bird is the word: Waldy Malouf's foolproof turkey. Opposite, his maple-flavored pumpkin with sausage-and-apple stuffing. (Yes, you can eat the pumpkin.)

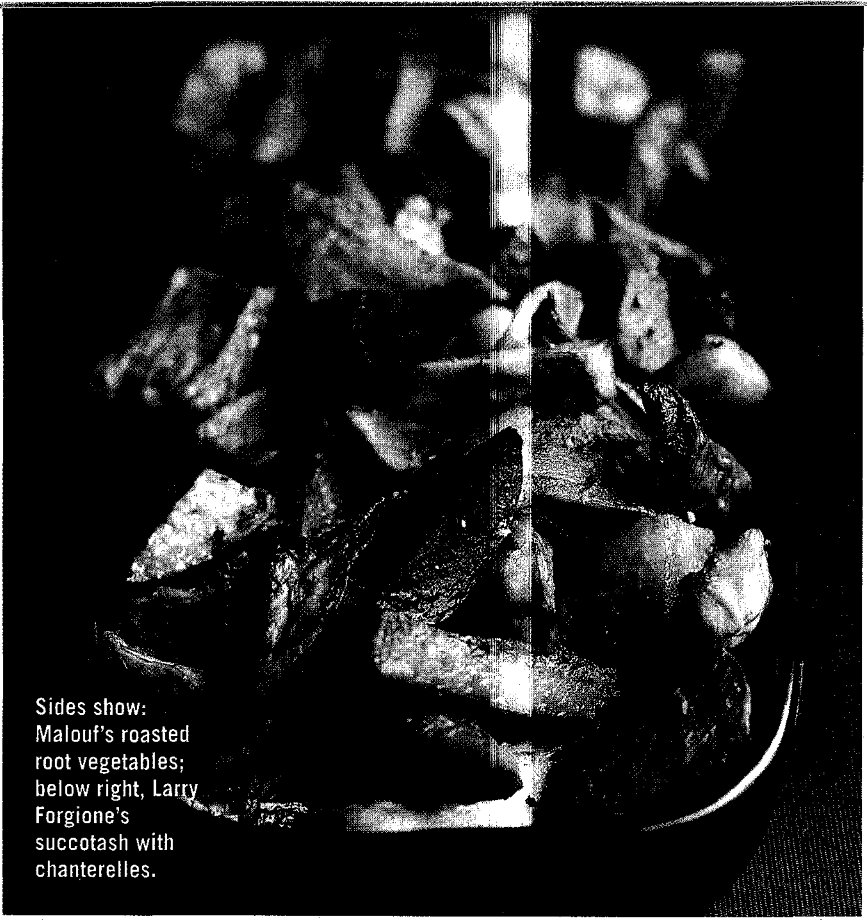
a Twist

When it comes to Thanksgiving, it's madness to try to upstage the classics, right? Wrong, say four of New York's top chefs, who offer up a tableful of tempting surprises—from jalapeño-cranberry relish to a stuffed striped bass—along with their updates of holiday favorites.



Chef Michael Lomonaco of Wild Blue has given a lot of thought to Thanksgiving dinner over the years, and he's come up with a simple rule to govern all situations: "You can never have too many stuffings." Obviously, we agree, which is why four delectably distinctive versions star in our dream feast, a bountiful spread concocted by a quartet of all-American chefs who've re-spun the standards, from turkey to cranberry sauce, imbuing them with intense new flavors and a creative, contemporary spirit. For starters, why stop at a well-stuffed turkey? As a dramatic main course alternative—or, for large groups, a second entrée—Lomonaco butterflies a wild

PHOTOGRAPHED BY BEATRIZ DA COSTA



Sides show: Malouf's roasted root vegetables; below right, Larry Forgione's succotash with chanterelles.

striped bass and fills it with a wine-moistened mixture of vegetables and bread crumbs. According to An American Place chef Larry Forgione, the evolved goal of the New American Thanksgiving is "keeping a sense of tradition while taking advantage of better ingredients." Few do it better than Forgione himself, as evidenced by his chanterelle-studded succotash and addictive pan-roasted Brussels sprouts and chestnuts, flavored with golden mustard seeds and turkey drippings. These familiar dishes are transformed into entirely new species. As are, in equally newfangled ways, Lomonaco's horseradish-tinged mashed potatoes and Waldy Malouf's balsamic-roasted root vegetables with a pleasingly acerbic cranberry relish, enlivened with citrus and an unexpected jalapeño kick. Beacon's Malouf also serves up a piquant sausage-and-apple stuffing inside edible maple-flavored mini-pumpkins, thus deftly combining two classic sides into one all-new dish. And for a strong finish, forgo ho-hum pie for Henry Meer's spicy cranberry-ginger upside-down cake or Lomonaco's individual coconut-meringue baskets stuffed with warm fall fruits. (Make that five stuffings.) Are we forgetting something? About that turkey: turn to page 46 for Waldy Malouf's step-by-step instructions for a bird juicier, more flavorful, and more foolproof than you ever thought possible.

the recipes

All recipes serve eight.

Stuffed and Roasted Wild Striped Bass

Michael Lomonaco
WILD BLUE

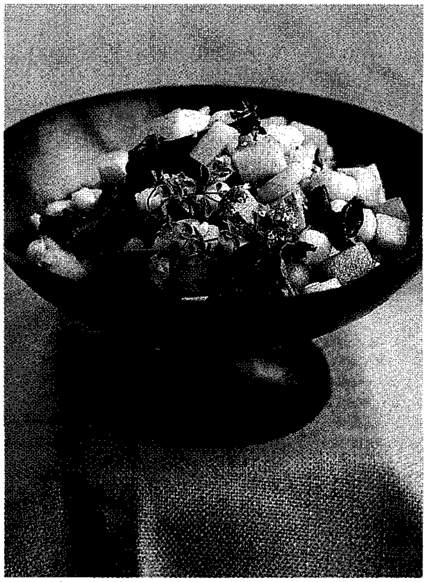
½ cup olive oil
3 small white onions, diced
1 pound fresh whole leeks, white part only diced and washed
½ pound carrots, peeled and thinly sliced into rounds
Sea salt and freshly ground black pepper
1 cup drained canned plum tomatoes, coarsely chopped
3 cups chopped spinach leaves
½ cup dry white wine
3 tablespoons chopped garlic
2 tablespoons fresh thyme leaves
2 tablespoons fresh chopped tarragon leaves
½ pound day-old French bread, cut into ½-inch cubes and soaked in ½ cup milk
1 6-to-7-pound wild striped bass, scales removed, gutted, butterflied, head on or off (salmon can be substituted)

Heat 2 tablespoons of the oil in a large skillet over medium heat for 1 minute. Add the onions, leeks, and carrots, and season with salt and pepper. Cook until wilted, about 7 to 9 minutes. Add the tomatoes, and stir to combine. Cook for several minutes to dry the tomatoes of any excess juice before removing the vegetables with a slotted spoon to a platter. Add 2 more tablespoons of the oil to the skillet, and heat for a moment; then add the spinach leaves. Cook for 2 to 3 minutes until spinach has wilted, drain any excess liquid, and return cooked vegetables and wine to pan. Stir to combine well, and cook for 1 minute. Add garlic, thyme, and tarragon; cook for 2 minutes, and stir in the moistened bread. Season to taste with salt and pepper, and remove the skillet from the heat. Transfer stuffing to a cookie sheet, and chill in the refrigerator.

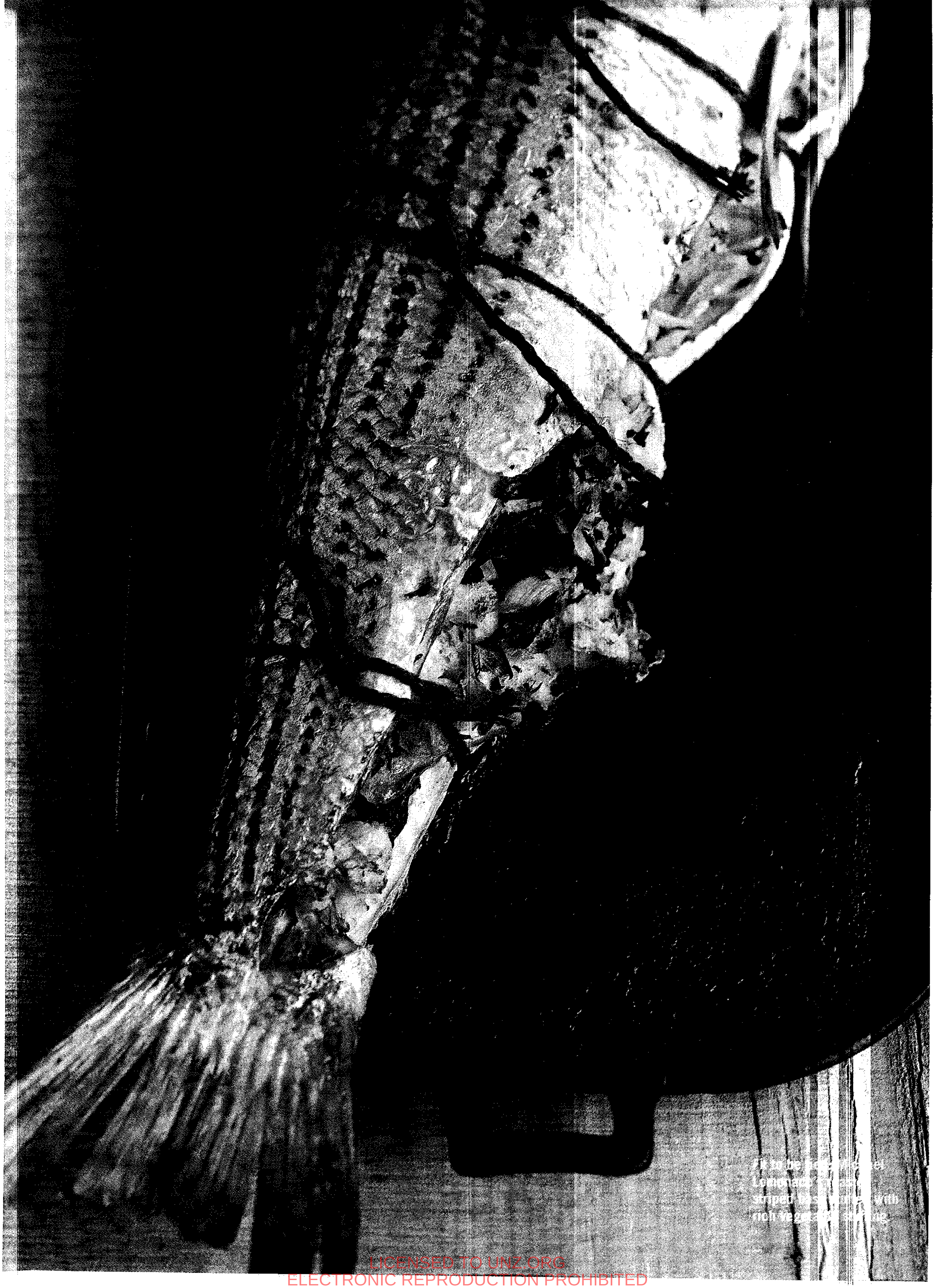
Preheat the oven to 425 degrees.

Select a roasting pan large enough to hold the bass lengthwise, and drizzle 3 tablespoons of oil over the bottom of the pan. Place the bass on the pan, spread open the cavity, and season the fish with salt and pepper. Fill the body of the fish with the chilled vegetable stuffing, spreading it evenly. Close the fish, sandwiching the stuffing inside, and rub the remaining oil over the skin of the bass, seasoning with salt and pepper. Tie the fish with string at intervals to seal the stuffing inside.

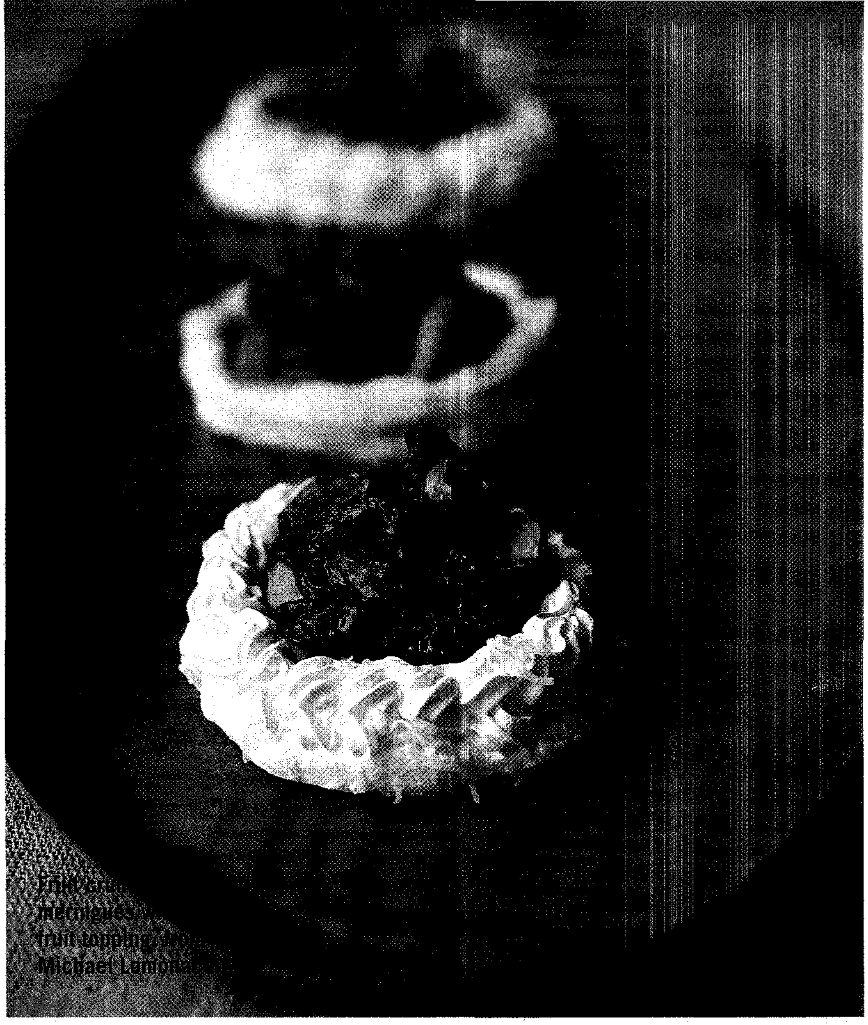
Place the roasting pan into the oven and roast for 45 to 60 minutes or until the fish is firm and the stuffing in the center is thoroughly hot (the center of the fish should



FOOD STYLING BY MARGARETTE ADAMS; PROP STYLING BY ROBYN GLASER. THIS PAGE: LEFT, SERVING DISH FROM KUTTNER PROPS; OPPOSITE, BAKING DISH FROM KUTTNER PROPS. PAGE 42: PLATTER BY JOAN PLATT FOR SHI. PAGE 44: BOWL BY JOAN PLATT FOR SHI. PAGE 45: BOWL AND SPOON FROM KUTTNER PROPS.



Fit to be tied: Michael Lomonaco's roasted striped bass stuffed with rich vegetable stuffing.



Fruit-an
meringues
fruit topping
Michael Lomon

read 140 degrees on an instant-read thermometer). Remove from the oven and allow to rest for 20 minutes before serving, or let cool and serve at room temperature.

Chestnut-and-Dried-Cherry Stuffing

Waldy Malouf
BEACON

- **½ cup dried cherries, chopped coarsely**
- **½ cup brandy**
- **1½ pounds fresh, shiny chestnuts to yield 1½ cups chestnut meats (unsweetened canned chestnuts can be substituted)**
- **8 tablespoons (1 stick) unsalted butter**
- **1 cup chopped celery**
- **1 cup chopped onion**
- **2 cloves garlic, chopped**
- **2 shallots, chopped**
- **2 cups chicken stock**
- **1 15-ounce package unseasoned bread for stuffing or 1 pound stale white bread, cut in ¼-inch cubes**
- **¼ cup chopped parsley**
- **1 tablespoon chopped thyme leaves**
- **1 extra-large egg**
- **Coarse salt and freshly ground black pepper**

Place the dried cherries and brandy in a bowl, and set aside to soak for 1 hour.

Preheat the oven to 400 degrees.

Cut an X in the shell of each chestnut, and soak chestnuts in water for 15 to 20 minutes. Put the nuts in a pan, and roast for 30 minutes. Remove the nuts from the oven, and peel as soon as they can be handled. Keep the pan with the chestnuts covered while you work—if they cool off, the bitter skin will adhere to the chestnut meat and will become difficult to remove. Chop the chestnuts roughly.

Melt 4 tablespoons of butter in a large sauté pan, and cook the celery, onion, garlic, and shallots over medium heat until greens are wilted. Add the chestnuts and cook for 5 more minutes to brown the nuts a little. Add the drained brandy from the cherries and 1 cup of the stock and cook until the liquid has almost evaporated.

Put the bread in a very large bowl. Add parsley, thyme, cherries, and chestnut mixture. Break in the egg, and add the cream and the remaining stock. Using your hands, combine everything thoroughly, and season liberally with salt and pepper. (The stuffing can be prepared up to this point a day in advance, but remove it from the refrigerator 4 hours before serving time.)

Make sure the stuffing is cool before placing inside the bird. (It can be cooked separately in a buttered dish for 1½ hours at 325 degrees.)

Cracker Crumb, Corn Bread, and Crabmeat Dressing

Michael Lomonaco
WILD BLUE

- **2 cups crumbled unsalted oyster crackers**
- **3 cups corn bread, crumbled into large chunks**
- **6 whole eggs, beaten**
- **½ cup milk**
- **¼ cup turkey broth or chicken broth**
- **½ pound spicy Spanish-style (cooked and smoked) chorizo, crumbled or sliced**
- **1 pound fresh jumbo lump crabmeat, shell fragments removed**
- **2 teaspoons dried marjoram leaves, crushed**
- **1 teaspoon salt and 1 teaspoon ground black pepper**
- **8 tablespoons (1 stick) butter**

Preheat the oven to 375 degrees.

Combine cracker crumbs and corn bread in a mixing bowl. Add the eggs, milk, and broth, and let the bread and crackers soak for 10 minutes. Add the chorizo and cold crabmeat, and stir to combine. Season with the marjoram, salt, and pepper, and place the dressing mixture into a casserole baking dish. Cut the butter into nuggets, and dot the top of the dressing evenly. Bake in the oven till the top is browned and crispy, about 45 minutes.

Sausage-and-Apple Stuffing in Miniature Pumpkins

Waldy Malouf
BEACON

Pumpkins:

- **8 miniature pumpkins, ¾ to 1 pound each, as uniform as possible**
- **4 tablespoons (½ stick) unsalted butter**
- **½ cup maple syrup**
- **Cinnamon and nutmeg**

Stuffing:

- **1 pound good-quality breakfast-sausage meat**
- **1 cup chopped onion**
- **2 cloves garlic, minced**
- **2 shallots, chopped**
- **½ cup pine nuts, toasted**
- **2 large tart apples, peeled, cored, cut into ¼-inch dice**
- **1 cup chopped celery**
- **4 tablespoons (½ stick) unsalted butter**
- **1 tablespoon chopped thyme**
- **5 large sage leaves, chopped**
- **½ cup dry white wine**
- **1 cup apple cider**
- **1 15-ounce package unseasoned bread for stuffing or 1 pound stale bread cut into ¼-inch cubes**
- **1 extra-large egg**
- **2 cups chicken stock**
- **Coarse salt and freshly ground black pepper**
- **2 tablespoons chopped parsley**

Pumpkins: Using a grapefruit knife, remove enough of the stem end of each pumpkin to create an opening at least 3 inches in diameter. Using a grapefruit spoon, scrape out the seeds and enough of the pumpkin flesh to create a bowl. Be careful not to cut through the bottom and sides of the pumpkins.

Preheat the oven to 350 degrees.

The day before serving, or early in the day, set the pumpkin bowls in a baking pan, put ½ tablespoon butter and 1 teaspoon of maple syrup in each, and sprinkle the inside of each with a little cinnamon and nutmeg. Pour 1 cup of water in the pan to keep the pumpkins from burning, and bake until tender, about ½ hour, adding water to the pan if needed to keep pumpkins from sticking. Set aside in the pan.

Stuffing: Put the sausage meat in a large sauté pan and over high heat, mash it with a little water until all lumps are broken up, and cook until the sausage changes color and the water has evaporated. If the sausage is fatty, pour off all but 2 tablespoons of grease from the pan.

Stir in the onion, garlic, shallots, and pine nuts, and continue to cook over medium-high heat.

Add the apples and the celery to the pan. Add the butter and half the chopped thyme and sage, and continue to cook, stirring frequently. After 3 or 4 minutes, when the apples and celery have begun to soften, add the wine and cider and stir well. Increase the heat and boil until the liquid has almost evaporated.

Combine in a large bowl the bread and the sausage mixture. Break in the egg; add cream and remaining stock. Combine thoroughly, using your hands. Add parsley, remaining thyme, and sage, season with salt and pepper, and mix to combine well.

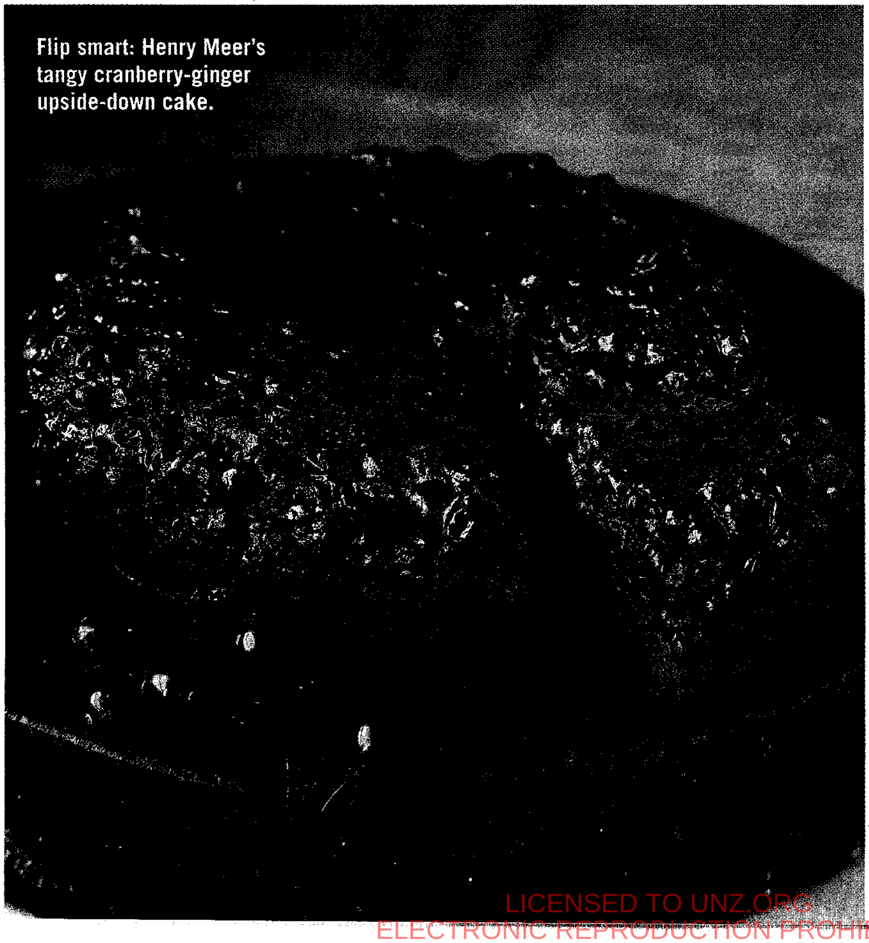
Fill the pumpkins with the stuffing mixture. Place the pan of pumpkins in the oven with the turkey 1½ hours before serving at 325 degrees. Bake any excess stuffing in a casserole.

Citrus, Jalapeño, and Cranberry Relish

Waldy Malouf
BEACON

1 navel orange
1 lemon
1 lime
1 cup sugar
3 cups fresh cranberries
1 jalapeño pepper, seeded and julienned

Using a zester or a vegetable peeler, remove the zest (colored part only—no white) from the orange, lemon, and lime, and cut it into thin 1½-inch-long julienne strips. Slice off the top and bottom ends of the fruit and cut away the white pith and membrane. Holding the orange over a bowl, insert a sharp knife between the segments and cut the flesh from the membranes. Allow the segments to fall into the bowl, and squeeze out any juice remaining in the membrane. Discard the membrane. Repeat the process with the lemon and lime, removing all seeds as you proceed.



Flip smart: Henry Meer's tangy cranberry-ginger upside-down cake.

Put the sugar in a heavy-bottomed 2-quart saucepan over medium heat, and stir with a wooden spoon until it dissolves and becomes a clear amber syrup, about 3 to 4 minutes. (Don't let the sugar become too dark, or it will become bitter.) As soon as it turns golden, quickly add the zest and stir constantly for 30 seconds. Immediately add the fruit and the juice, stir well, and cook another 30 seconds. Add the cranberries and cook, stirring from time to time, until it reaches a jamlike consistency and most of the cranberries have broken, about 11 to 12 minutes. Remove from the heat and stir in the jalapeño pepper.

Allow the relish to cool, cover, and refrigerate. Serve at room temperature. (May be prepared 1 week ahead and held in the refrigerator.)

Horseradish-and-Green-Onion Mashed Potatoes

Michael Lomonaco
WILD BLUE

3 pounds yellow potatoes, peeled
2 cups heavy cream
8 ounces (2 sticks) unsalted butter
3 tablespoons coarse-grain mustard
2 teaspoons salt and 1 teaspoon freshly ground black pepper
¼ to ½ cup fresh grated horseradish root, to taste
½ cup chopped green onions

Place the potatoes into a large saucepan and cover with cold water. Bring to a boil, reduce the heat to a strong simmer, and cook for 18 to 22 minutes or until potatoes are tender when pierced with a fork.

Heat the cream and butter in a saucepan until very hot but not boiling. Add the mustard and salt and pepper to the cream.

Drain potatoes; while they are still hot, pass them through a food mill or potato ricer into a large bowl. Whisk the hot cream mixture into the potatoes. Add the grated horseradish and the green onions to the mashed potatoes. Serve hot.

Roasted Root Vegetables

Waldy Malouf
BEACON

2 parsnips
4 carrots
1 large celery root
1 medium rutabaga
2 turnips
2 beets
2 sweet potatoes
1 cup blanched salsify (optional)
3 tablespoons olive oil
1½ cups chicken stock
⅓ cup balsamic vinegar
Salt and freshly ground black pepper

Preheat the oven to 350 degrees.

Peel the vegetables and cut them into 1½ inch wedges or lengths.

Select a roasting pan or casserole that will hold the vegetables in one layer. Film the pan with oil, add the vegetables, and toss them in the oil. Roast the vegetables, turning once or twice, for about ½ hour.

Pour the stock and vinegar over the vegetables. Cover the pan with foil and continue to roast for 45 to 60 minutes or until the vegetables are soft, turning them occasionally to make sure the vegetables do not stick to the pan. Uncover the pan, and continue to cook the vegetables until most of the liquid has evaporated. Season with salt and pepper. Serve at room temperature. (These may be made a few hours ahead, before the turkey goes in the oven.)

Succotash With Black Chanterelles

Larry Forgione
AN AMERICAN PLACE,
THE COACH HOUSE, AND ROSE HILL

1 slice smoked bacon
1 medium onion, peeled and finely chopped
2 teaspoons minced garlic
2 cups ½-inch-diced butternut squash
½ pound black chanterelle (black trumpet) mushrooms
2 cups cooked white beans
2 cups cooked (canned) whole hominy
1 cup chicken stock
2 tablespoons chopped fresh marjoram leaves
Salt and freshly ground black pepper

Cut the bacon into 4 to 5 pieces and render slowly over low heat in a large skillet until the bacon is cooked but not crisp, approximately 3 minutes. Add the onions, garlic, and butternut squash, and sauté for 4 to 5 minutes. Add the chanterelles, and continue to cook another 2 to 3 minutes. Season with salt and pepper, and stir in the white beans and hominy. Add the stock and marjoram, and simmer for 3 to 4 minutes.

Pan-Roasted Brussels Sprouts and Chestnuts

Larry Forgione
AN AMERICAN PLACE, THE COACH
HOUSE, AND ROSE HILL

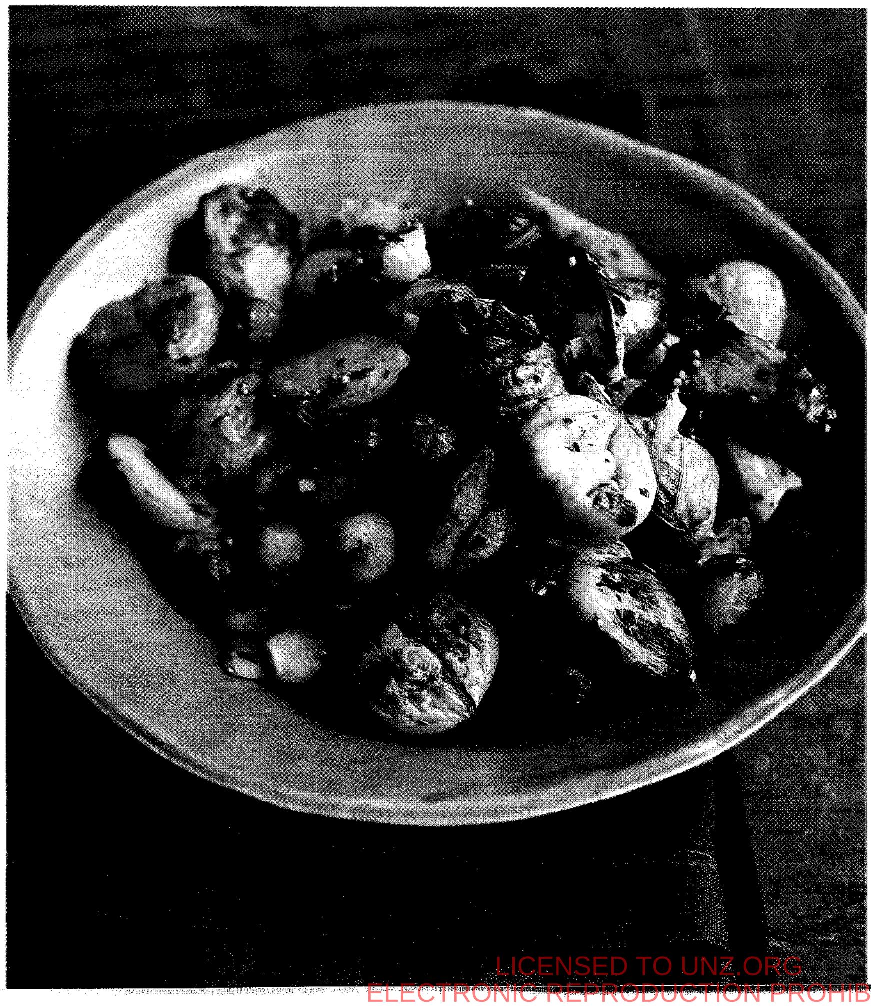
1¼ pounds fresh, shiny chestnuts
3 pints small Brussels sprouts
1 tablespoon golden mustard seeds
2 tablespoons turkey drippings
1 teaspoon minced garlic
2 tablespoons chopped parsley
3 to 4 tablespoons butter
Salt and freshly ground black pepper

Preheat the oven to 350 degrees.

Wash the chestnuts, and with the tip of a small knife, cut an X on the flat side of each. Place in a bowl of water, and soak for 15 to 20 minutes. Drain and transfer to a baking sheet and roast for 10 to 12 minutes or till the chestnuts pop open when squeezed from top to bottom. Shell and peel the chestnuts while they are hot, breaking the meats into large pieces. Place the cleaned chestnuts in a bowl and cover.

Trim the bottoms from the Brussels sprouts and cut a small cross in the stem of each. Bring a large pot of salted water to a boil. Cook the Brussels sprouts for 4 to 5 minutes. Drain and immediately place in a bowl of ice water to chill. Drain well and cut each of the Brussels sprouts in half.

When ready to serve, heat the drippings and butter until the butter begins to brown. Add the Brussels sprouts, chestnuts, and mustard seeds, and sauté over high heat for 2 to 3 minutes until the Brussels sprouts are lightly browned. Add the minced garlic and parsley, season with salt and pepper, and continue to cook for another minute.



Sprout and about: Fresh ingredients are the secret to Larry Forgione's update of classic roasted Brussels sprouts and chestnuts.

Coconut Meringue and Warm Fall Fruits

Michael Lomonaco
WILD BLUE

Meringue shells:
1 cup egg whites (approximately 8 eggs separated; save yolks for another use)
1 tablespoon plus 1 teaspoon lemon juice
1½ cups superfine sugar
¼ cup shredded coconut

Filling:
3 tablespoons butter
2 pears, peeled, cored, cut in ½-inch dice
2 apples, peeled, cored, cut in ½-inch dice
½ cup dried figs, sliced
½ cup dried apricots, sliced
¼ cup raisins
½ cup maple syrup
2 cinnamon sticks
½ vanilla bean, split, seeds exposed and scraped
¼ cup orange liqueur (Cointreau, Grand Marnier)
½ cup sliced almonds

Preheat the oven to 225 degrees.

Combine the egg whites and 1 teaspoon lemon juice in the stainless-steel bowl of a mixer. The bowl must be scrupulously clean for the whites to whip to a good meringue. Set the mixer on medium-high, and begin to whip the whites to soft peaks, about 4 minutes. When soft peaks begin to form, add 1 cup sugar, whisking continuously at a reduced speed to incorporate the sugar and avoid spattering. Whip the meringue till firm peaks form, about 2 minutes; they should be moist and shiny. Do not overwhip; the meringue will look dry and become too airy. Quickly beat in the remaining ½ cup sugar, and fold in the shredded coconut using a spatula.

Transfer meringue mixture to a pastry bag fitted with a ¼-inch star tip. Line the cookie sheets with parchment paper, and pipe out 8 3-inch circles or ovals. Make a second ring on top of each base to form a wall. Leave the center hollow. Bake shells for 1 hour; then turn off the heat, leaving the meringues in the oven to dry thoroughly for 6 hours or overnight. (May be done ahead; meringue shells can be stored in an airtight container for up to 4 to 5 days.)

Melt butter in a large saucepan over medium heat for 1 minute or until it's bubbling (don't let it brown). Add the pears and apples, and sauté for 3 to 4 minutes or until they turn a rich golden color. Add dried figs, apricots, and raisins to the pan and combine, sautéeing, for 2 minutes. Add the maple syrup, lemon juice, cinnamon sticks, and vanilla bean along with the orange liqueur, and simmer for 5 minutes. Add the almonds to fruit, and let cool for 20 minutes. Remove cinnamon sticks and vanilla bean. Spoon fruit into meringue shells just before serving. Serve with vanilla ice cream.

Cranberry-Ginger Upside-Down Cake

Henry Meer
CITY HALL

8 ounces (2 sticks) butter
3 cups cranberries
1 cup maple syrup
1 cup plus 2 tablespoons packed dark-brown sugar
1 egg
1½ cups espresso, cold
1 cup molasses
2½ cups plain cake flour
1 tablespoon ground ginger
2½ teaspoons cinnamon
¼ teaspoon nutmeg
¼ teaspoon cloves
⅛ teaspoon white pepper
1 tablespoon cocoa powder
1 tablespoon baking powder
1 teaspoon baking soda

Preheat the oven to 350 degrees. Butter the bottom and sides of a 10-inch cake pan.

Melt 4 ounces of the butter over medium heat, add the cranberries, and stir for 2 minutes. Add the maple syrup, and stir for 5 minutes. With slotted spoon, transfer cranberries to the cake pan. Continue to reduce syrup for another 5 minutes until thickened to the original maple-syrup consistency. Pour over the cranberries.

Whip remaining butter with the brown sugar until it is creamy and fluffy, add the egg, and continue whipping until it's incorporated. Sift all the dry ingredients together. Combine the espresso and the molasses. Stir the flour mixture into the butter until combined. Add the liquids, and stir until well mixed. Pour the cake mixture into the pan with the cranberries, and bake for 50 minutes or until the cake is cooked (when a knife blade inserted in the center comes out clean). Allow to cool for about 10 minutes before inverting onto a large, flat platter. Serve at room temperature.

Spud demon: What makes Michael Lomonaco's mashed potatoes so unforgettable? It's the horseradish, stupid.

It's All in the Timing

Careful scheduling is the secret to this Thanksgiving dinner. Plan your menu early, make thorough shopping lists, and come T-Day, try to relax and enjoy the invasion.

TWO TO THREE WEEKS AHEAD

Order turkey.

ONE WEEK AHEAD

Order striped bass.
Make citrus, jalapeño, and cranberry relish and store in refrigerator.

FOUR TO FIVE DAYS AHEAD

Bake coconut meringues and store in an airtight container.

TWO DAYS AHEAD

Make brine for turkey. Store in refrigerator.
Cook the white beans and refrigerate.

THE DAY BEFORE

Buy all the fresh fruit and vegetables.
Put turkey in brine and store in cool place.
Make the stock.
Bake the pumpkins.
Roast and peel chestnuts.
Peel the potatoes and store them in cold water. Trim the Brussels sprouts.
Make the mixed-fruit filling for the coconut meringues.
Make all the stuffings, leaving out the crab until Turkey Day.

THANKSGIVING MORNING

Bake the cranberry-ginger upside-down cake.
Peel the mixed root vegetables and cook them with the cake, then allow both to sit at room temperature.
Stuff and roast the wild striped bass.
Blanch the Brussels sprouts.
Prepare, stuff, and roast the turkey.
Bake the stuffings.

WHILE THE TURKEY RESTS

Make the gravy.
Pan roast the Brussels sprouts and chestnuts; boil the potatoes and mash them with the horseradish; assemble and cook the succotash.
Reheat the filling for the meringue shells and fill just before serving.

How to Cook The Perfect Turkey

Waldy Malouf, chef-owner of Beacon, gives up his secrets for transforming the classic (read: dry) big bird into a bona fide butterball. Start with a specimen from a good (free-range) home, coddle it with a salty bath, and massage it with herbed butter. Just don't expect leftovers.

Brined Herb-Roasted Turkey

Turkey:
- 1 12-pound turkey (preferably organic and free-range)

Brine:
- 1 cup sugar
- 1 cup kosher salt
- 1 bunch fresh sage
- 1 bunch fresh thyme
- 3 tablespoons cracked black pepper

Turkey stock:
- Turkey giblets, neck, and other trimmings
- 1 onion, sliced
- 1 stalk celery, sliced
- 1 carrot, sliced
- 2 cloves garlic, sliced
- Coarse salt and freshly ground pepper
- 4 cups chicken stock

Herb butter (make day of roasting):
- 8 tablespoons (one stick) softened unsalted butter
- ¼ cup extra-virgin olive oil
- 1 tablespoon lemon juice
- 1 tablespoon chopped shallot
- 1 teaspoon chopped garlic
- ¼ cup chopped parsley
- 1 tablespoon chopped chives
- 1 tablespoon chopped sage
- 1 tablespoon chopped thyme
- 1 teaspoon chopped tarragon

Roasting the turkey:
- 1 onion, sliced
- 4 stalks celery, sliced
- 2 carrots, sliced
- Coarse salt and freshly ground pepper
- 4 to 5 cups turkey stock
- 1 cup dry white wine
- 3 tablespoons butter
- 3 tablespoons flour

Brine: One to two days before serving, place 1 gallon of water in a large stock pot with the sugar, salt, sage, thyme, and pepper. Bring to a boil, and simmer for 10 minutes. Strain and chill.

Place the turkey in a deep casserole or roasting pan that is large enough to allow most (preferably all) of the turkey to be submerged in the brine **(1)**. Cover the casserole with plastic wrap and refrigerate. Turn the turkey in the brine every few hours if it is not totally submerged. (You can also place the turkey and brine in a large plastic bag placed in a bowl for support, if you do not have a large enough container.) Let steep for 24 to 36 hours.

Stock: Preheat the oven to 400 degrees. Cut the last two joints off each turkey wing, leaving the wing drumstick on the bird, and put them in a small roasting pan. Roast until the skin is well browned, 45 minutes to an hour. Put the roasted wings in a soup pot with the giblets and the neck, setting the liver aside. Add the vegetables, 1 teaspoon salt, several grinds of pepper, chicken stock, and 3 cups cold water. Bring to a boil and simmer over medium-low heat, partially covered, for 2 to 3 hours, until the meat is falling from the bones and the turkey gizzard is very tender. Poach the turkey liver in the stock for 6 to 7 minutes; remove, cover, and refrigerate. Strain the stock into a bowl or jug, reserving the giblets, and refrigerate. There should be 5 to 6 cups.

Herb butter: On serving day, place all the ingredients for the herb butter in a food processor **(2)** and blend. Transfer to a small pastry bag or Baggie, and set aside.

Cooking the turkey: About 5 hours before serving time, remove the turkey from the refrigerator. Lift it out of the brine, and rinse off under fresh cold water. Dry the bird with paper towels.

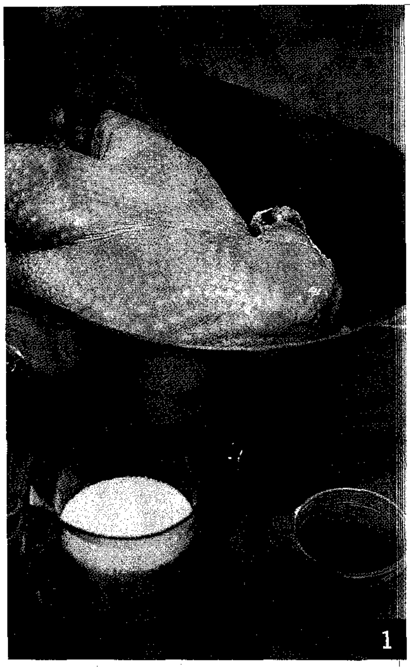
Slide a small rubber spatula between the skin and the breast meat to separate them. Pipe half of the herb butter under the skin of both breasts from the cavity opening **(3)**, spreading the butter evenly over the whole breast area with the fingertips. Rub the remaining herb butter all over the outside of the bird.

Fill the body cavity and the neck cavity loosely with the chestnut stuffing (see recipe on page 42). Truss the bird loosely with butcher's twine and season with salt and pepper. Spread the sliced vegetables over the bottom of a large roasting pan and lay the turkey on top **(4)**. Add a cup of stock to the pan.

About 4 hours before serving time, preheat the oven to 375 degrees, and position the rack in the lower half of the oven.

Put the turkey in the oven and roast for 1½ hours. Check to see if the turkey is browning evenly, and turn the pan, adding more stock if it gets low. If the turkey is browning too fast, fold a 30-inch length of aluminum foil in half, then fold it loosely again and set it lightly over the turkey breast for the remainder of the roasting time. Reduce the temperature to 325 degrees (and put the mini-pumpkins and other stuffing in the oven at this time; see recipes on page 42). Roast the turkey for another 1½ hours or until the internal temperature of the thigh is 165 degrees on an instant-read thermometer **(5)** and the juices run clear yellow with no tinge of pink when the thigh meat is pierced. If the turkey is not too brown, remove the foil for the last ½

PHOTOGRAPHED BY QUENTIN BACON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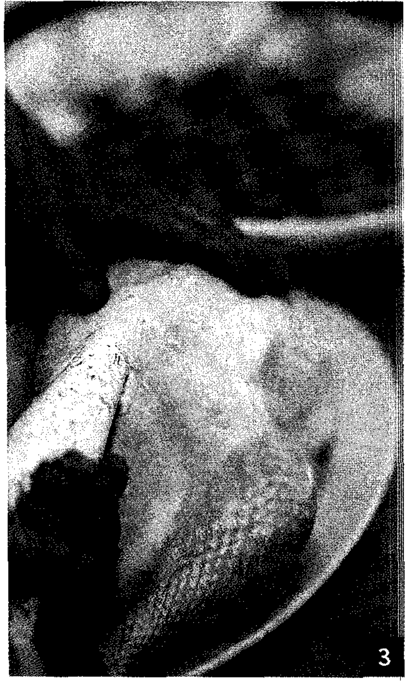
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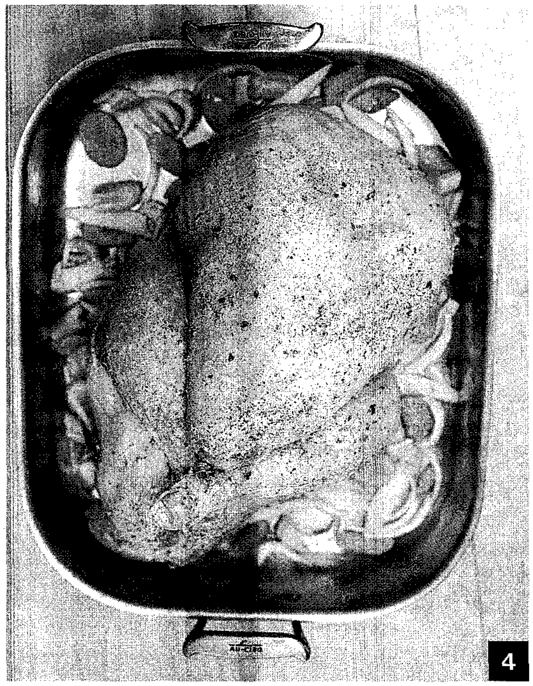
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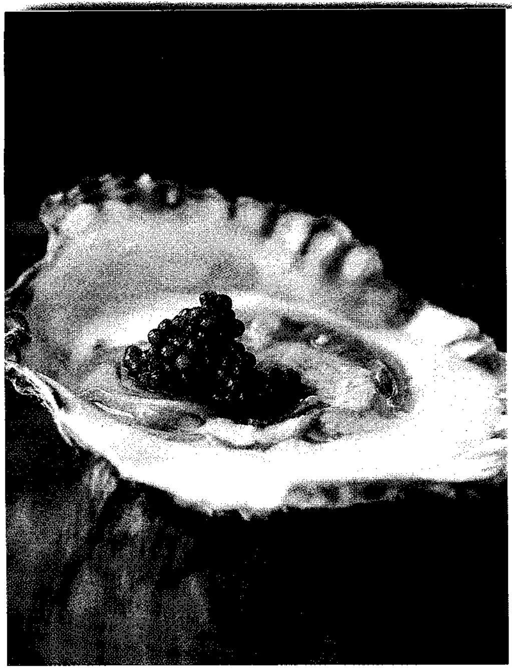
hour of cooking. Take the bird out of the oven, and let it rest in a warm place for about 30 minutes while making the gravy.

While the turkey is roasting, remove the congealed fat from the top of the stock, and heat the stock in a saucepan. Cut the reserved giblets and, if desired, the liver into very fine dice. While the turkey is resting, use a little of the stock to deglaze the roasting pan, and strain the pan juices into a pitcher and reserve the vegetables. Allow to rest for a few minutes until the fat separates, then skim the fat from the surface.

Melt the butter in the roasting pan with the vegetables over medium heat, stirring to combine, then sprinkle with flour. Cook the mixture over medium heat, stirring frequently **(6)**, until it is very thick and brown. Add the wine, stir to blend thoroughly, and cook and stir until the wine has nearly evaporated and the mixture is very thick. Watch it carefully so it doesn't burn. Add half the stock and the strained roasting-pan juices, and stir to blend well; strain the thickened sauce, and add to the remaining stock in the saucepan. Simmer the gravy for 20 minutes or so, skimming as necessary. Add the chopped giblets to the gravy, and simmer 5 minutes more. Taste, and check seasoning. Present the turkey on a large platter decorated with some grapes and a bunch of fresh sage.

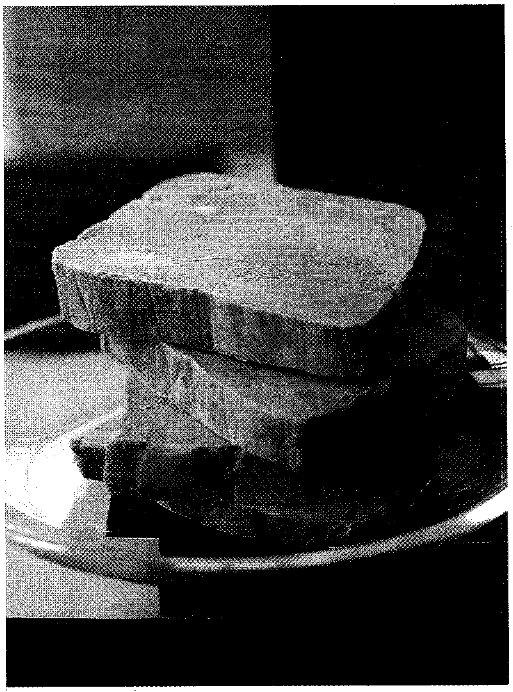
Sources

The best-tasting free-range turkey in town, and the only one that is certified organic, comes from **Eberly Poultry** (717-336-6440), available for the holiday from Whole Foods, Ottomanelli & Son, and Urban Organic in Brooklyn; it's also sold under the D'Artagnan label at Balducci's, Dean & Deluca, Grace's Marketplace, Agata & Valentina, Garden of Eden, Food Emporium, Oppenheimer Prime Meats, and Park Slope Coop. Prices from $2.69 to $3.49 per pound. Eberly's all-natural turkey, though not certified organic, is a close second. (For mail orders, call 800-DARTAGNAN.) • Wonderfully flavored free-range turkeys (with no hormones) from **Whispering Hills Poultry Farm** (888-887-7124) and **KNK Poultry** (607-847-8447) will be available only at Eli's Manhattan Warehouse and the Vinegar Factory, priced at $2.49 per pound. • All-natural White Holland turkeys from **Quattro Farms** (914-635-8202) are sold at the Union Square Greenmarket every Saturday and the Wednesday before Thanksgiving for about $2.50 per pound and by mail order. (Wild turkeys also available.) • **Lobel's Prime Meats** on Madison Avenue (212-737-1373) has its own independent producer of free-range, all-natural turkeys. They sell them for $3.98 per pound and will ship anywhere in the country. And remember, no matter who you order from, call at least two weeks in advance to guarantee the size of turkey you require.



Isn't It

Caviar, truffles, and foie gras explode out of the billionaire's pantry just in time for the millennium. Let there be luxe!



Foie gras. Caviar. Truffles. Champagne and Belon oysters. Unless you invested in a certain Internet search engine way back when, this isn't exactly your weekly shopping list. But what better time than now, in this last frenzied season of the century, to reacquaint your guests with gastronomy's holy trinity? Everybody gets to live large with these party hors d'oeuvre and elegant appetizers: Just buy the best you can afford, then spread the wealth. Ariane Daguin's foie gras terrine is merely a large duck liver slow-baked with Sauternes, then served chilled with sliced peasant bread and late-harvest wine. It lasts forever, and, according to Daguin, "you cannot make a mistake"—a good thing, since the raw material runs you $45 a pound. A bit more finesse is required to cobble up foie gras–and–melon phyllo bundles from La Caravelle's Cyril Renaud and those foie gras "burgers"—with their baked lady-apple "buns"—from

PHOTOGRAPHED BY MARY ELLEN BARTLEY

Rich?

Party on, Thomas Crown: Opposite, top, oyster in champagne sauce; bottom, Sauternes-baked foie gras terrine. This page: Champagne-truffle risotto.

Christian Delouvrier at Lespinasse. Resist the urge to inhale caviar straight from the tin with recipes that use it, pragmatically, as a glam garnish. Warm oysters, also from Delouvrier, are topped with champagne foam and a smattering of Osetra; Jean-Georges Vongerichten scrambles an egg and then returns it to its own shell, crowning it with vodka-infused cream and caviar. Eric Ripert's croque monsieur, a sexy sandwich of smoked salmon, Gruyère, and Osetra, makes the grilled ham and swiss of Parisian café society seem positively ancien régime. And no one trifles with the white truffle better than the Italians, as demonstrated by a trio of recipes from San Domenico (porcini salad), Fresco (creamy mashed potatoes), and Osteria del Circo (champagne risotto). It's the sweet smell of excess, Y2K-style.

the recipes

All recipes serve six unless otherwise indicated.

Classic Terrine of Foie Gras

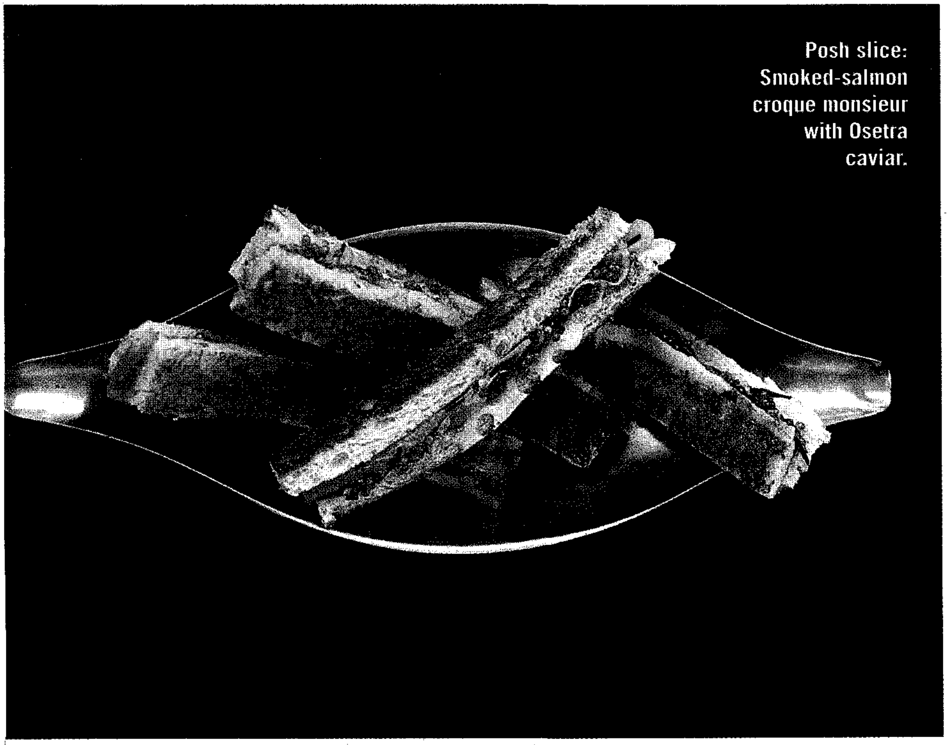
FROM *D'ARTAGNAN'S GLORIOUS GAME COOKBOOK*, Ariane Daguin, George Faison, and Joanna Pruess (Little, Brown; $35)

Serves ten.

1 whole Grade A French foie gras, about 1½ pounds

Salt and freshly ground white pepper

⅔ cup Sauternes



Posh slice: Smoked-salmon croque monsieur with Osetra caviar.

Preheat the oven to 200 degrees.

Allow the raw foie gras to come to room temperature for about 30 minutes, so it doesn't crack. Place the smooth side of the foie gras down on a cutting board, with the smaller lobe to your right. Pull the two lobes apart. With the larger lobe lying smooth side down, gently pull away the surface membrane. Peel back the flesh of the liver to expose the central vein, which runs about three quarters of the way down the middle of the large lobe before it branches. Gently pull out as many of the small veins that are attached as possible, holding the foie gras down with your other hand so you don't break the liver. With a small paring knife remove any green flesh, bloody spots, or other imperfections, and discard the membranes and veins. Repeat with the smaller lobe.

Season the liver generously with salt and pepper. Place the large lobe smooth-side-down in a rectangular or oval porcelain terrine mold about the same size as the foie gras. Pour a little of the Sauternes over it. Add any broken pieces of liver, a little more Sauternes, and finally the smaller lobe, smooth-side-up, sprinkled with the rest of the wine. Cover the terrine with its lid or with microwavable plastic wrap.

Put a folded kitchen towel or 6 paper towels layered together in the bottom of a pan large enough to hold the terrine, and set the terrine on top. Fill the pan halfway up the sides of the terrine with hot (not boiling) water, and bake until internal temperature measures 120 degrees on an instant-read thermometer (about 1 hour, depending on thickness of terrine).

Remove the terrine from the water bath, and place terrine in a deep dish. Invert lid to exert a light pressure on the liver; this will force enough fat to the surface to cover the liver and may spill a bit over the side. (If the terrine does not have a lid, or if the lid has a protruding handle, cut a piece of cardboard slightly smaller than the top of the mold and encase it in several layers of plastic wrap.) Place inverted lid (or cardboard) on liver and weigh it down (two 1-pound cans from your pantry work well) for 1½ hours at room temperature. Then remove the weights and cover the liver with any fat that spilled into the outer dish.

When the foie gras is entirely covered by its fat, wrap the terrine tightly, and refrigerate for at least 3 days before serving. (It will keep for two weeks.)

To serve, unmold by dipping the terrine briefly in hot water and inverting. Using a hot knife, cut into serving slices. Serve chilled with slices of peasant bread and a glass of Sauternes.

Duck Foie Gras Wrapped in Phyllo Dough With Melon

Cyril Renaud
LA CARAVELLE

Makes about twenty.

1 cup red-wine vinegar

2 tablespoons granulated sugar

6 ¾-inch thick slices of foie gras, cut into 1½-inch squares

Kosher salt and freshly ground black pepper to taste

6 ¾-inch-thick slices of melon (use Cavaillon, Temptation, or honeydew), skin removed, cut into 1½-inch squares

15 sheets fresh phyllo dough (available from Poseidon Bakery, 629 Ninth Avenue, near 44th Street; frozen phyllo may be substituted)

8 ounces (2 sticks) butter, clarified

1 tablespoon finely chopped fresh rosemary

1 tablespoon coarsely ground black pepper

Preheat the oven to 450 degrees.

Combine 6 tablespoons vinegar with the sugar in a small saucepan, and place over medium heat. When the surface begins to move, reduce to medium-low, and simmer until the liquid thickens. Remove syrup from heat, and set aside.

Meanwhile, place a sauté pan (preferably nonstick) over high heat. Season the foie gras with salt and pepper. Working quickly with two or three pieces at a time, add the foie gras to the hot sauté pan, and sear (be careful—the fat will splatter).

Gently turn the foie gras, and sear the other side. (Work fast so it doesn't dissolve into fat.) Remove the foie gras to a plate, and set aside. Repeat with the remaining foie gras. Monitor the heat carefully so the fat doesn't burn.

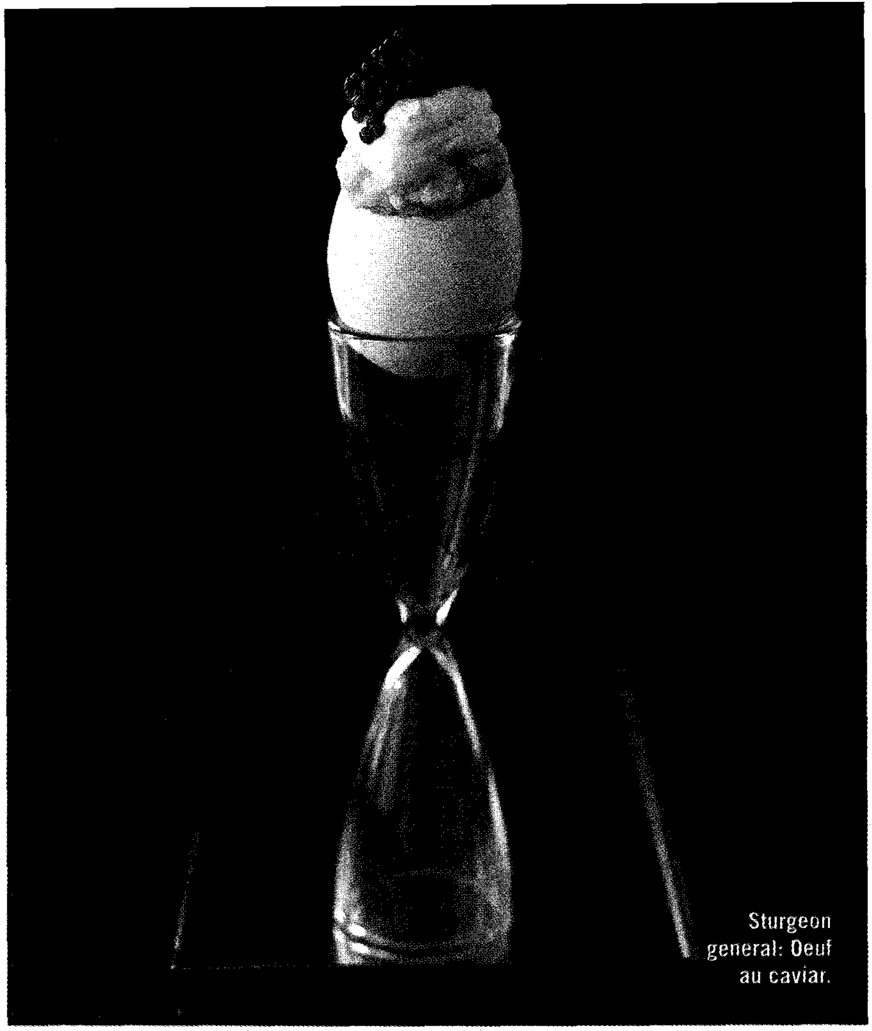
Pour off most of the fat, leaving about 2 tablespoons in the pan. Add 2 or 3 melon slices (don't crowd), season lightly with salt and pepper, and cook until slightly soft to the touch, 1 to 2 minutes. Add ⅓ to ½ of the remaining vinegar to the pan, swirl to coat the melon, and continue cooking for a few seconds more. Remove to a plate, and reserve. Repeat with the remaining melon.

Lay one sheet of phyllo on a flat surface, and brush with melted butter. Top with another sheet of phyllo, butter it, and repeat the process with one more sheet. Brush the top layer with butter, and cut the sheets into 6-inch squares. Repeat the process with the remaining phyllo.

Lay one slice of foie gras in the center of each phyllo square. Lay a slice of melon next to the foie gras, add some of the accumulated juices, gather the sides of the phyllo up, and pinch the dough to seal the contents, leaving the top edges loose.

Repeat with the remaining ingredients. (They may be chilled in the refrigerator for 2 to 3 hours in advance if using fresh—but not frozen—phyllo.)

Transfer the foie gras bundles to a nonstick cookie sheet or buttered baking dish, and place in the oven. Bake until browned, about 4 minutes. Increase oven heat to broil, and brown the pastry—this will take one minute or less, so watch carefully. Remove pastry from the oven, brush lightly with the reduced syrup, and sprinkle with the rosemary and peppercorns.


Sturgeon general: Oeuf au caviar.

Mini Foie Gras Burger With Lady Apples

Christian DeLouvrier
LESPINASSE

6 lady apples
½ teaspoon confectioner's sugar
2 tablespoons duck fat
2 tablespoons cider vinegar
6 1-ounce slices fresh foie gras cut from the small lobe, cleaned and deveined
Salt and freshly ground black pepper
1 tablespoon butter

Preheat the oven to 425 degrees.

Cut the apples in half, trim and round the edges, hollow out the cores, and reserve the trimmings. Sprinkle the cut side of the apples with the confectioner's sugar. Heat the duck fat in a small sauté pan over medium-high heat until sizzling. Put the apples in cut-side-down, reduce to medium heat, and cook until tender and golden brown, approximately 5 minutes. Drain on paper towels and reserve.

Add the apple trimmings to the same sauté pan, cover, place over low heat, and sweat until they are tender and the juices are released. Increase the heat to high, and deglaze the pan with the vinegar, scraping the bottom of the pan to dissolve the solids. Strain and reserve the juices.

Season the foie gras slices with salt and pepper on both sides. Heat a nonstick skillet over high heat, add a few slices of foie gras at a time, and sear for 30 seconds on each side. Drain on paper towels.

Place one slice of foie gras between the two halves of each apple, making six "sandwiches," and set on a baking sheet. Bake for about 2 minutes, until the apples and foie gras are tender to the touch.

In a small saucepan, heat the apple-cider sauce over medium heat, whisk in the butter until smooth, and season to taste with salt and pepper.

Blot the apples on a paper towel to remove excess fat. Place each in the center of a 3-inch plate, and drizzle sauce around.

Croque Monsieur With Caviar

Eric Ripert
LE BERNARDIN

12 slices ¼-inch thick brioche bread
6 ounces Gruyère cheese, sliced ⅛ inch thick
12 ounces sliced Scottish smoked salmon
1 tablespoon blanched lemon zest
1 tablespoon chopped chives
6 ounces Osetra caviar
8 tablespoons unsalted butter

Place the twelve bread slices out on a table. Place the Gruyère cheese on six slices, and the smoked salmon on the other six slices. Sprinkle the salmon slices with lemon zest and chives.

Divide the caviar and spread over the salmon. Close the sandwiches, and butter the outsides.

Preheat a sauté pan over medium heat. Add the sandwiches to the pan with the Gruyère side down and sauté for two minutes. Increase the heat to high, turn the sandwiches over, and sauté for one minute on the salmon side. Repeat with the remaining sandwiches.

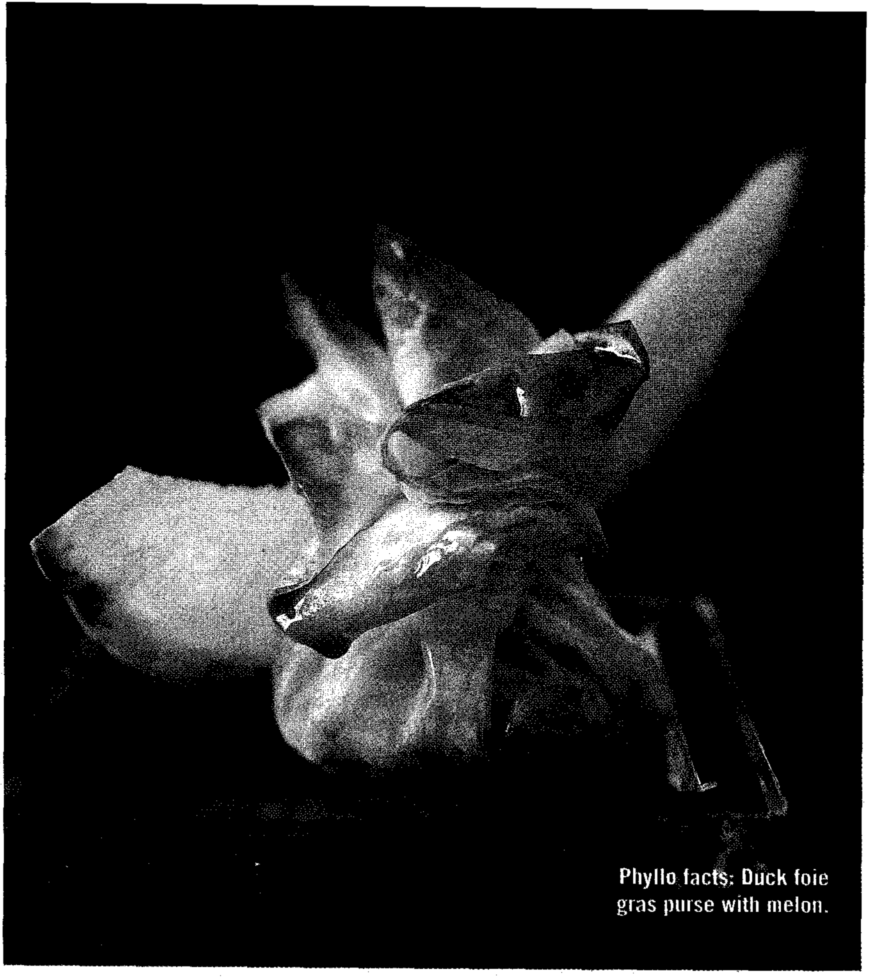
Slice the croques monsieurs on the diagonal, and arrange them on a plate. Serve immediately.

Warm Oysters in Champagne Sauce With Caviar

Christian Delouvrier
LESPINASSE

6 Belon oysters
1 teaspoon diced shallots
¼ cup champagne

FOOD STYLING BY RORI SPINELLI; PROP STYLING BY ROBYN GLASER. PREVIOUS PAGES: RIGHT, BOWL FROM LOST CITY ARTS. THIS PAGE, EGG CUP FROM TROY, TRAY FROM AD HOC SOFTWARES. FOLLOWING PAGES: LEFT, GLASS PLATE FROM AD HOC SOFTWARES.



Phyllo facts: Duck foie gras purse with melon.

⅓ cup crème fraîche
1 tablespoon butter
1 ounce Osetra caviar
1½ cups coarse salt (for presentation)

Shuck the oysters, reserving them in their juices. Wash and dry the shells. Pile a small mound of coarse salt (about ¼ cup) in the center of a 3-inch plate, place the oyster shell on top, and press down slightly so the shell remains level.

Gently heat the oysters and their juices in a saucepan over low heat until just slightly warmed. *Do not cook the oysters.* Put one oyster back in each shell.

Place the saucepan of oyster juices over high heat. Whisk in the diced shallots, champagne, and crème fraîche. Bring to a quick boil and strain, discarding the solids. Add the butter, and then foam with a hand blender or whisk until foamy. Spoon the sauce over each oyster. Garnish with a small dollop of caviar.

Crispy Potato Slices With Crème Fraîche and Caviar

Serena Bass
SERENA, AT THE CHELSEA HOTEL

¼ cup olive oil
1 clove garlic
½ teaspoon Kosher salt
¼ teaspoon freshly ground black pepper
6 small red-skinned potatoes of even size (Yukon Gold can be substituted)
2 teaspoons fresh snipped chives
1 cup crème fraîche
3 ounces Osetra caviar

Preheat the oven to 450 degrees.

Combine the oil with the garlic and salt and pepper in a bowl, and set aside to infuse for about 10 minutes.

Slice the potatoes ⅛ inch thick, discarding the ends. Brush the slices with the infused oil and arrange in a single layer on parchment-lined sheet pans. Bake for 15 to 20 minutes, until potatoes are crisp and golden brown. Start checking and removing outer slices, as they cook faster. Do not let the slices take on too much color; they become bitter.

Fold the chives into the crème fraîche. Place the crispy potato slices in a basket, with separate bowls for the crème fraîche and the caviar.

Oeuf au Caviar

Jean-Georges Vongerichten
JEAN GEORGES

½ cup heavy cream
1 teaspoon vodka
1 teaspoon lemon juice
½ teaspoon salt
Pinch cayenne pepper, or to taste
6 eggs
3 tablespoons butter
2 ounces Beluga, Osetra, or Sevruga caviar or salmon roe

Whip the cream in a medium-size bowl until stiff peaks form. Fold in the vodka and lemon juice, and season with ¼ teaspoon salt and a pinch of cayenne. Put the cream into a piping bag, and hold in the refrigerator. (Can be made 1 hour ahead.)

Cut the top off each egg using an egg cutter or by tapping the egg briskly with a knife, rotating the egg. Pour the yolks and whites into a bowl and whisk together.

Place the eggshells in a saucepan of boiling water for 1 minute. Gently drain the shells and remove the white membranes from insides.

Melt the butter in a saucepan over medium heat. Add the eggs and whisk constantly until they are are lightly curdled and smooth, like a soft scrambled egg. Season with remaining salt and a pinch of cayenne. Spoon the egg back into the shells.

Pipe the whipped cream twice around the top of each eggshell, and top with a spoon of caviar. Serve with an espresso spoon. (The idea is to combine the hot eggs, cold cream, and salty caviar in one bite.)

White Truffles With Mashed Potatoes and Sunny-Side-Up Quail Eggs

Stefano Battistini
FRESCO BY SCOTTO

1 pound peeled Yukon gold potatoes
1 cup heavy cream
2 tablespoons unsalted butter
3 tablespoons truffle butter (can be mixed from the truffle trimmings, a few drops of truffle oil, and unsalted butter, or available from the Vinegar Factory, 431 East 91st Street)
2 tablespoons Parmesan cheese
Kosher salt and freshly ground black pepper
6 quail eggs
1 ounce cleaned mâche
Juice of ½ lemon
1 tablespoon truffle oil
1 ounce (about 30 grams) whole white truffle
Butter for frying the eggs

Boil potatoes in salted water until cooked, about 20 minutes. Drain well. Heat the cream and unsalted butter until butter melts. Mash the cooked potatoes while they are still hot, and whip in the cream mixture. Mix in the truffle butter and cheese until fully incorporated. Season to taste with salt and pepper.

Place the mashed potatoes in an even layer about ¾ inch thick in the center of each plate.

Gently fry the quail eggs in a small nonstick pan with a little butter for about 1 minute, and place on top of the mashed potatoes. Arrange small bunches of mâche lettuce around the potatoes. Squeeze a little lemon juice and drizzle truffle oil over the tops. Generously shave white truffles over each dish.

Insalata di Funghi e Tartufo

Odette Fada
SAN DOMENICO

1 pound small, firm porcini mushrooms (white mushrooms can be substituted), cleaned and rinsed
6 tablespoons extra-virgin olive oil
1 tablespoon chopped parsley
Sea salt and freshly ground white pepper
1¾ ounces (about 50 grams) white truffles

Shave the mushrooms as thin as possible on a mandoline, or slice very thin with a knife. Toss the mushrooms in a bowl with the oil and parsley and season to taste with salt and pepper. Arrange on flat plates, and shave truffles over the top. Serve immediately.

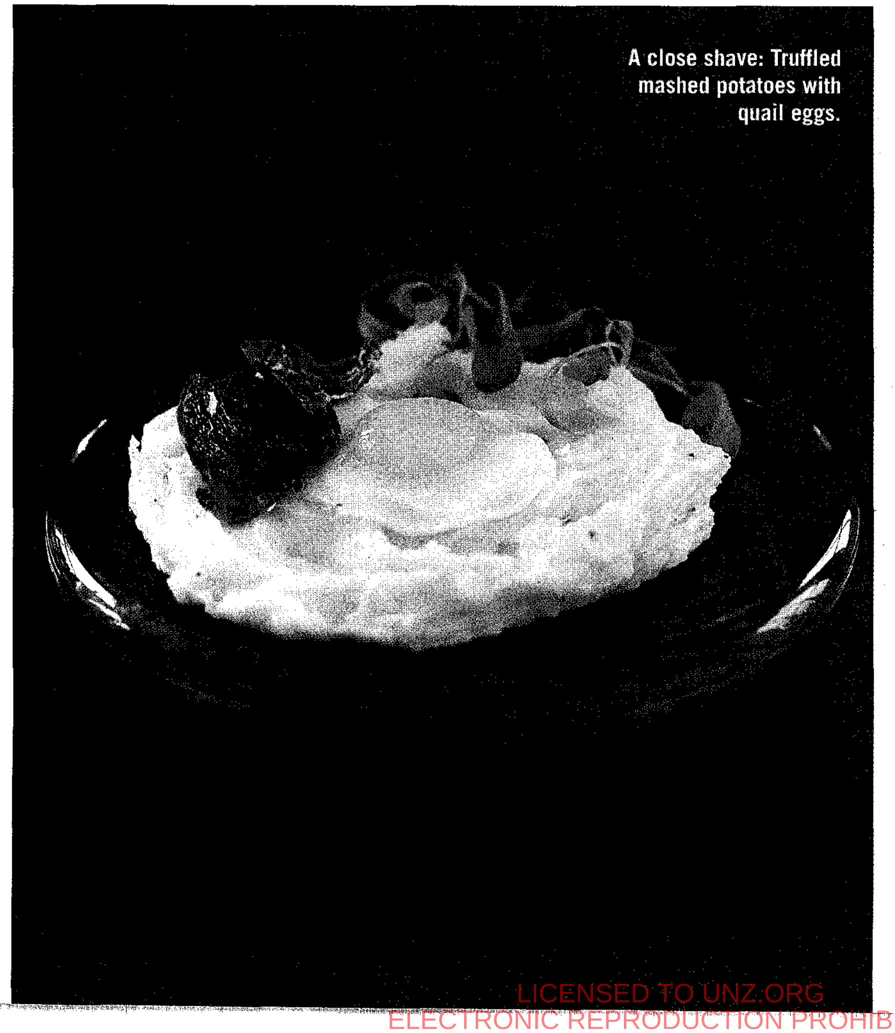
Champagne Risotto and White Truffles

Alessandro Giuntoli
OSTERIA DEL CIRCO

Vegetable stock:
½ onion
1 carrot
1 celery stalk
½ tomato
1 sprig parsley
1 sprig thyme
1 bay leaf
Risotto:
2 tablespoons extra-virgin olive oil
4 tablespoons butter
2 small shallots, chopped
1½ cups Arborio rice or Vialone Nano rice
1½ cups dry champagne
2½ pints vegetable stock, boiling
½ cup grated Parmesan cheese
1 tablespoon truffle oil
Salt and freshly ground white pepper
1 ounce (about 30 grams) whole white truffle

Put all the ingredients for the vegetable stock in a medium-size stock pot with 3 pints water, bring to a boil, reduce the heat, and simmer for 1 hour.

Heat the oil and 1 tablespoon butter in a medium-size saucepan, add the shallots, and cook slowly over medium heat until golden but not browned. Increase the heat to high, and add the rice. Stir constantly for 2 to 3 minutes until the rice is toasted, but do not let the rice change color. Add the champagne, and cook until it has been absorbed. Add the vegetable stock just to cover the rice, and stir until the liquid is absorbed. Add 2 more cups of vegetable stock, reduce heat, and cook, stirring, until it's absorbed. Remove from heat. Add the remaining butter, cheese, and truffle oil, and stir very fast until the consistency is creamy. Season to taste with salt and pepper. Pour risotto into serving dishes, and grate white truffle over each serving.



A close shave: Truffled mashed potatoes with quail eggs.

Ritzy Business

CAVIAR The quality of caviar has improved this year, and prices have increased by 20 to 30 percent due to dwindling supply: New restrictions have discouraged poachers from catching sturgeon and have dealt a serious blow to the black market. These Russian and American distributors supply many of the city's top restaurants: Each guarantees the quality of its product and they all will ship overnight.

Paramount Caviar (800-992-2842). Current prices: Beluga, $59 per ounce; Osetra, $45 per ounce; Sevruga, $25 per ounce; American, $10 per ounce. Paramount Caviar is also distributed for the same price by **Wild Edibles** (212-625-9971) at 255 Elizabeth Street and inside Grand Central's new Food Hall beginning November 10 (no phone yet).

Browne Trading Company (800-944-7848). Current prices: Beluga, $75 per ounce; Osetra, $45 per ounce; Sevruga, $30 per ounce. Chef Daniel Boulud's "Private Stock" (triple-zero Beluga) caviar is distributed by Browne Trading and is available at **Bergdorf Goodman** (212-753-7300): Beluga, $160 per 1¾ ounces; golden Osetra, $100 per 1¾ ounces; Sevruga, $60 per 1¾ ounces.

Petrossian (212-245-2217). Swing by the boutique at 182 West 58th Street or mail-order it. Current prices: Beluga, $75 per ounce; Osetra, $49 per ounce; Sevruga, $39 per ounce.

WHITE TRUFFLES Ideal weather conditions in Italy spurred a bumper crop this year, even if prices are about the same as last year because of new tariffs.

Urbani USA (800-281-2330) is the world's leading producer of truffles and the official pipeline to the famous white truffles from Alba. Current price for "Super Extra" white truffles: $93.75 per ounce.

Boscovivo (877-TARTUFO) imports white and black truffles from Italy and France and supplies Grace's Marketplace (1237 Third Avenue, at 71st Street) and Butterfield Market (114 Lexington Avenue, near 78th Street), where truffles cost $134 per ounce. Current price of mail-order white truffles: $165 per ounce, with a $100 minimum.

FOIE GRAS D'Artagnan (800-DARTAGNAN) is the main distributor for Hudson Valley foie gras as well as French foie gras. Current price: about $72 per 1½-pound American lobe. Two-slice packages of 4.5-ounce French duck foie gras are about $20 at all Food Emporiums.

Hudson Valley Foie Gras (877-BUYFOIE) is the largest producer of foie gras in the world, supplying 90 percent of the restaurants in the country. Current price: $49 per pound. Hudson Valley foie gras is also available at **Balducci's** (424 Sixth Avenue), **Dean & Deluca** (560 Broadway, at Prince Street), and **Citarella** (1313 Third Avenue, near 75th Street, and 2135 Broadway, at 75th Street) for about $60 per pound.

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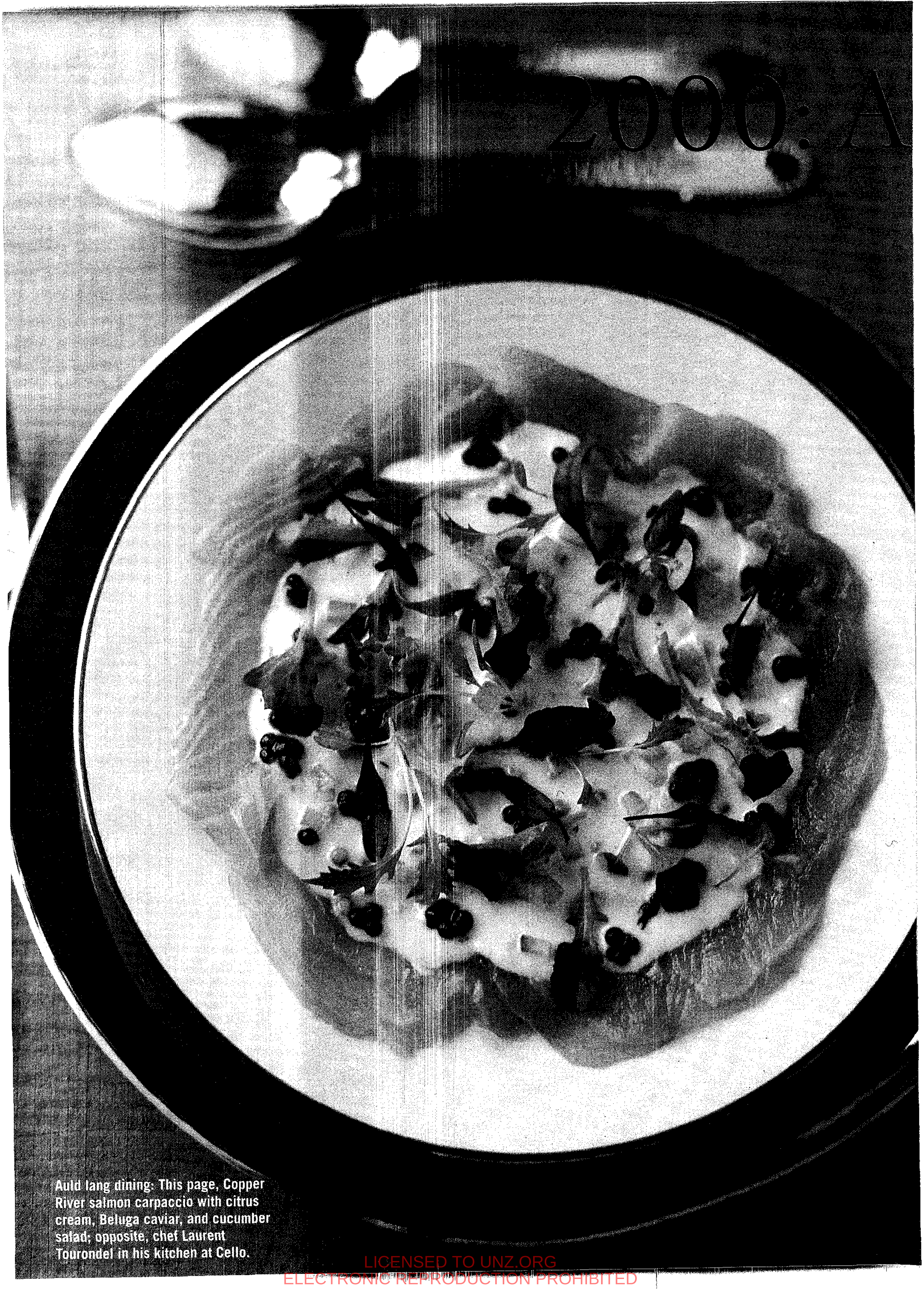
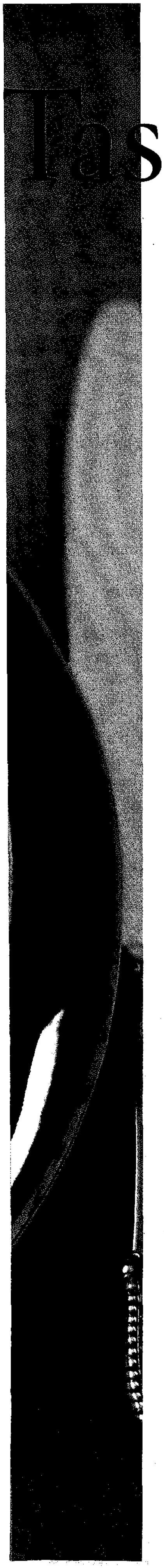


Auld lang dining: This page, Copper River salmon carpaccio with citrus cream, Beluga caviar, and cucumber salad; opposite, chef Laurent Tourondel in his kitchen at Cello.

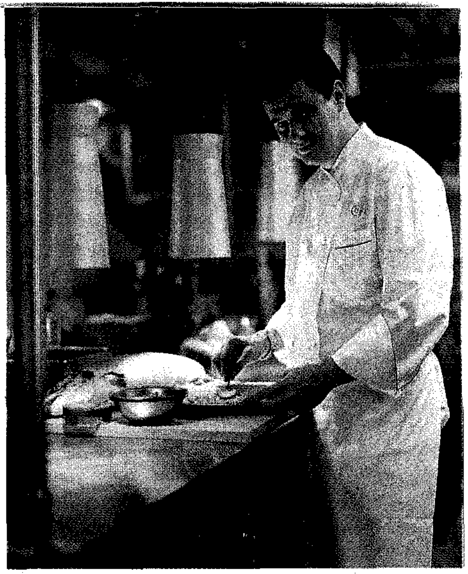


Taste Odyssey

What do you cook for the last supper of the millennium? Good question. And Laurent Tourondel of the remarkable new restaurant Cello has an unforgettable (and surprisingly uncomplicated) answer.

Picture yourself on New Year's Eve, all dressed up and nowhere to go. Now start planning the menu. That's just what some of New York's best chefs are doing: skipping the millennial hype and surcharges by ringing in the New Year with a spectacular dinner at home. We asked five of them to share their private menus (page 60). And we enlisted chef Laurent Tourondel, whose posh Upper East Side restaurant Cello has been hitting only high notes since opening last summer, to create a feast fabulous enough to make the most sophisticated guests swoon, yet simple enough to prepare in your own

PHOTOGRAPHS BY JONELLE WEAVER
AND PIETER ESTERSOHN



MENU

Cream of White Mushrooms
With Truffle Sabayon
Champagne: Paul Goerg Premier Cru
Millesime 1992

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Raw Copper River Salmon
With Cucumber Salad and
Citrus-Caviar Cream
Fumé Blanc: Iron Horse
1998, Alexander Valley

•

Maine Sea Scallops
With Apple Compote and
Caramelized Preserved Lemon
Burgundy: Puligny Montrachet les
Folatieres 1997, Joseph Drouhin

•

Pistachio-Crusted Venison With Celery
Purée and Pear Confit with Acacia Honey
Bordeaux: Clos du Marquis
1995, St. Julien

•

Selection of Cheese
Hudson Shepard, Maytag Blue,
Hudson Camembert, Roblochon,
Pont l'Eveque, Brie de Meaux

•

Bitter Almond Soufflé "Adeline"
With Chocolate Cappuccino
Banyuls Domaine du Mas Blanc
20 Years

Mignardises

kitchen. Tourondel is a genius at juxtaposing unlikely flavors and textures; once they're together in your mouth, it all makes perfect sense.

Though Cello sommelier Olivier Zardoni paired each dish with the ideal wine, Tourondel must have champagne on the brain; nearly every course is awash with foam. "It makes the sauce lighter," he says, "and I like the consistency." So will you, especially in his opening gambit, a rich, creamy purée of white mushrooms under a cloud of truffle-scented sabayon. The flavors of the next course, a Copper River salmon carpaccio slathered with caviar-speckled lemony cream and garnished with cucumber salad, are so vivacious they sing arias in your mouth. Tender sea scallops nestle in a sweet apple-compote puddle, surrounded by a frothy white wine emulsion fortified with vermouth and anchovy purée. And just when your guests are ready for the final countdown, whip out the pistachio-crusted saddle of venison marinated in red wine, cognac, and juniper berries. On a night like this, says Tourondel, "I don't think people should be watching their diet." Thus the perfect end to a less than perfect millennium: his chocolate-chip-studded bitter almond soufflé, baked in a soup bowl and drenched with chocolate cappuccino foam. It just wouldn't be New Year's without a little bit of the bubbly.

the recipes

All recipes serve six.

Cream of White Mushrooms With Truffle Sabayon

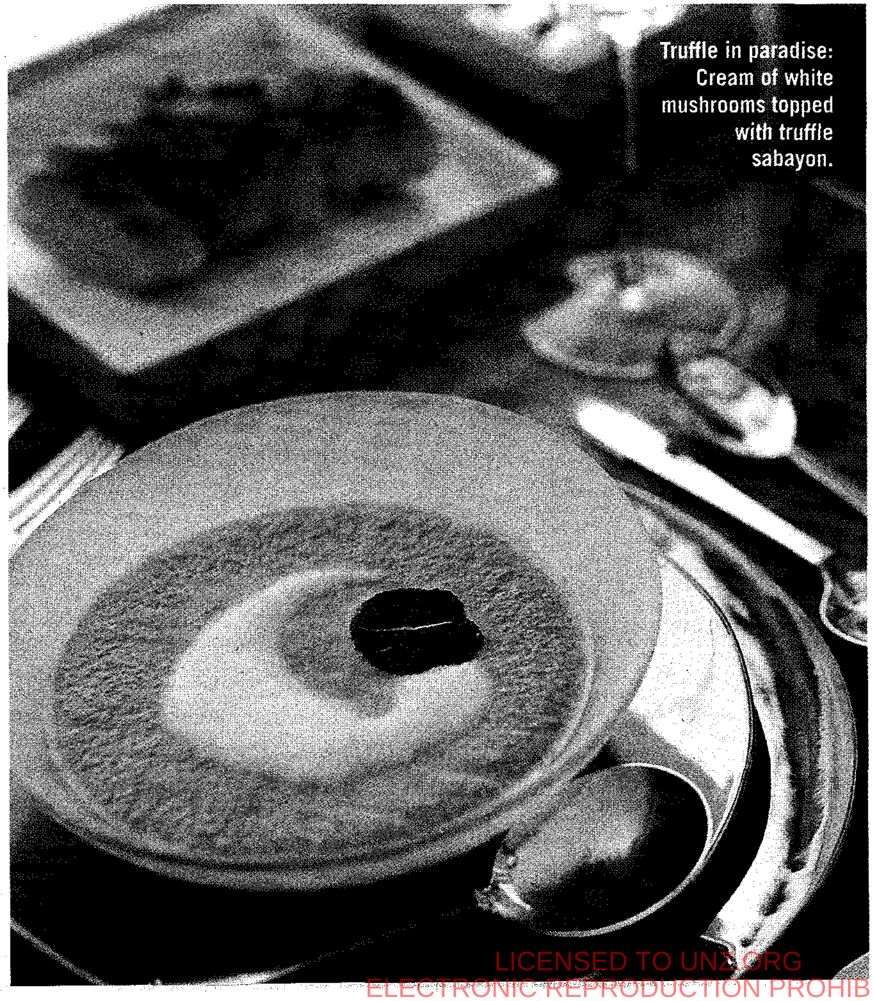
Soup:
- **1½ tablespoons butter**
- **½ cup chopped shallots**
- **1 clove garlic, minced**
- **1 bay leaf**
- **1 sprig of thyme**
- **4 cups quartered white mushrooms**
- **¾ cup plus 2 tablespoons heavy cream**
- **Salt and freshly ground black pepper**

Sabayon:
- **3 egg yolks**
- **1 teaspoon white-truffle oil**
- **Salt and freshly ground black pepper**
- **Garnish: 6 slices of black winter truffle**

Soup: Melt the butter in a medium saucepan over medium heat; add the shallots, garlic, bay leaf, and thyme, and sweat them until the shallots are translucent. Add the mushrooms, reduce the heat to low, and cook, stirring, for 3 minutes. Add ¾ cup plus 2 tablespoons water, bring to a boil, and cook until the mushrooms are tender, about 5 minutes. Allow to cool a little, and remove the bay leaf and thyme. Process the mixture in a food processor until smooth. Pour the soup back into the saucepan, add the cream, heat through, and season to taste with salt and pepper.

Sabayon: Beat the egg yolks with ¼ cup water in a stainless-steel bowl over a double boiler; continue beating for about 10 minutes until the sabayon is stable and foamy. Remove the bowl from the double boiler, stir in the truffle oil, and season to taste with salt and pepper.

Pour soup into bowls. Drizzle a few tablespoons of sabayon over the top, forming circles, and garnish with a slice of truffle.



Truffle in paradise: Cream of white mushrooms topped with truffle sabayon.

Raw Copper River Salmon With Cucumber Salad and Citrus-Caviar Cream

Salmon:
- **18 ounces Copper River salmon filet, or any salmon**
- **3 tablespoons heavy cream**
- **2 tablespoons crème fraîche**
- **3 tablespoons lemon juice**
- **4 tablespoons chopped cippole onion**
- **4 ounces Beluga caviar**
- **Salt and freshly ground black pepper**

Garnish:
- **1 cup peeled, medium-diced cucumber**
- **¼ pound micro-green or mâche salad**
- **2 tablespoons olive oil**

Slice the salmon on the bias as thin as possible, discarding skin. Lay the slices (about 2½ ounces) on each plate in a circular pattern, and cover with plastic wrap. Tamp the salmon with a mallet or the base of a small ramekin until it's flat. Set aside in the refrigerator (the plates can be stacked). Stir the cream, crème fraîche, lemon juice, and onion together in a small mixing bowl. Gently fold in the caviar with a (non-silver) spoon, and season to taste with salt and pepper.

Remove the salmon plates from the refrigerator and season the salmon with salt and pepper. Spread equal amounts of the cream over each of the six plates of salmon. Toss the cucumber and micro greens together, and season with the olive oil and salt and pepper. Arrange the salad over the cream. Serve with toasted country bread.

Maine Sea Scallops With Apple Compote and Caramelized Preserved Lemon

Apple compote:
- **1 pinch sugar**
- **3 Granny Smith apples, peeled, cored, and cut into eighths**
- **1 tablespoon unsalted butter**
- **1 tablespoon heavy cream**

White-wine emulsion:
- **1 cup dry white wine**
- **1 cup chicken stock**
- **½ cup dry vermouth**
- **1 cup shallots, peeled and sliced**
- **1 cup heavy cream**
- **¾ teaspoon anchovy purée**

Previous page: portrait by Pieter Estersohn.

Dinner for 2K: Maine sea scallops and apple compote topped with crispy caramelized shreds of lemon.

Caramelized preserved lemons:
1 preserved lemon (available from Kalustyan's, 123 Lexington Avenue)
¼ teaspoon olive oil
1 teaspoon sugar

Scallops:
18 medium sea scallops
Salt and freshly ground black pepper
1 teaspoon olive oil

Apple compote: Put the sugar, apples, and butter in a small saucepan over low heat, cover, and cook slowly until the apples fall apart. Transfer the apples to a food processor, add the cream, and process until smooth. Set aside and keep warm. (Can be prepared several hours ahead and reheated in a double boiler.)

White-wine emulsion: Combine in a saucepan the wine, stock, vermouth, and shallots, and reduce by half over low heat. Add the cream and bring to a boil. Remove from the heat and whisk in the anchovy purée. Allow the emulsion to steep for 30 minutes. Strain through a fine sieve, and season to taste with salt and pepper. Set aside. (Sauce can be made a day ahead, but anchovy purée should be whisked in just before serving.)

Caramelized lemons: Remove the peel from the preserved lemon, scrape the pulp from the skin, and slice the skin into ¼-inch strips. Heat the oil in a nonstick sauté pan over medium heat, add lemon-peel strips, and sauté until they begin to curl. Sprinkle sugar over the top and continue cooking until the peel becomes golden-brown. Remove to a nonstick surface to cool and harden. (Can be made 1 hour in advance.)

Scallops: Season the scallops with salt and pepper. Heat the oil in a sauté pan over high heat, and sear the scallops until they are crispy, keeping the centers medium rare, about 1½ minutes on each side. Spoon 1 tablespoon of the warm compote into each of 6 shallow bowls, and place three scallops atop the compote in each bowl. Over medium heat, reheat the wine sauce while whisking constantly to create a foam. Spoon the foam around the plate. Garnish the tops of the scallops with the crispy preserved-lemon peel.

Pistachio-Crusted Venison

Marinade:
1 bottle (750 ml) red wine, preferably Bordeaux
1 medium onion, peeled and cut into 4 pieces
2 celery sticks, chopped
4 garlic cloves, halved
1 large carrot, diced
20 black peppercorns
15 juniper berries
1 sprig of thyme
3 tablespoons cognac
1 scant teaspoon ground mace

Venison:
2½ pounds boneless saddle of venison, cleaned, in two pieces (loin or filet can be substituted)
Salt and freshly ground black pepper
¼ cup chopped pistachio
3 tablespoons butter
6 whole cloves garlic, with skin
6 sprigs thyme

Sauce:
8 tablespoons (one stick) butter
½ tablespoon cognac
½ tablespoon sherry vinegar

Garnish:
Celery purée (recipe below)
Pear confit (recipe below)

To marinate the venison: Combine all the ingredients for the marinade in a bowl or a Ziploc bag, and add the venison. (It should be completely covered with the marinade.) Refrigerate for 24 hours. Remove the venison, strain the marinade, and reserve the vegetables. Heat 1 tablespoon of the butter in a large saucepan, add the reserved vegetables from the marinade, and sauté until they are browned. Add the strained marinade liquid, bring to a boil, and reduce to ½ cup. Strain, and discard the vegetables.

PAGES 54 AND 60: FOOD STYLING BY SALLY SCHNEIDER, PROP STYLING BY DONNIE MYERS FOR MAREK AND ASSOCIATES AND ROBYN GLASER. PAGES 56–58: FOOD STYLING BY BETTINA H. FISHER, PROP STYLING BY ROBYN GLASER. PREVIOUS PAGES: LEFT, PLATE FROM CALVIN KLEIN, CHARGER FROM SHI, FLATWARE FROM GEORG JENSEN. OPPOSITE, SOUP BOWL AND SQUARE PLATE FROM FELISSIMO. THIS PAGE, SQUARE PLATE FROM FELISSIMO; TRAY FROM FURNITURE CO, STEMWARE FROM CALVIN KLEIN, CHAIRS FROM ABC CARPET & HOME. FOLLOWING PAGE: SILVER TRAY FROM NAN SWID, GLASS BOWL FROM TORA URUPS, CARVING SET FROM GEORG JENSEN.

This spread: Photographs by Pieter Estersohn (2).

Sauce: Transfer the reduced marinade to a smaller pot, and whisk in the butter a little at a time over medium heat. Stir in the cognac and vinegar. Keep warm and reserve.

Preheat the oven to 400 degrees.

Venison: Season the venison with salt and pepper, and press the venison into the nuts to make them stick. Melt 2 tablespoons of the butter in a sauté pan over medium heat. Add the garlic and thyme, followed by the venison, and sear both pieces of meat slowly for 3 minutes on each side, taking care not to burn the butter. Transfer to an ovenproof dish, and finish cooking in the oven for a further 12 minutes or until medium rare (140 degrees on an instant-read thermometer). Allow to rest for 5 to 7 minutes. Reserve garlic and thyme for garnish.

Place on each of 6 plates a dollop of celery purée (recipe below) with 4 slices of pear, 1 cinnamon stick, and 1 star anise. Drizzle honey glaze over the top. Slice the venison into 6 equal portions, and place one in the center of each plate purée. Spoon some of the sauce around the purée. Garnish with the reserved garlic and thyme. Serve with haricots verts.

Celery Purée

- 1¼ pounds peeled celery root, cut into large dice
- 1 clove garlic, peeled
- 1 sprig thyme
- 3 cups milk
- 10 tablespoons butter
- 1½ cups heavy cream
- Salt and freshly ground black pepper

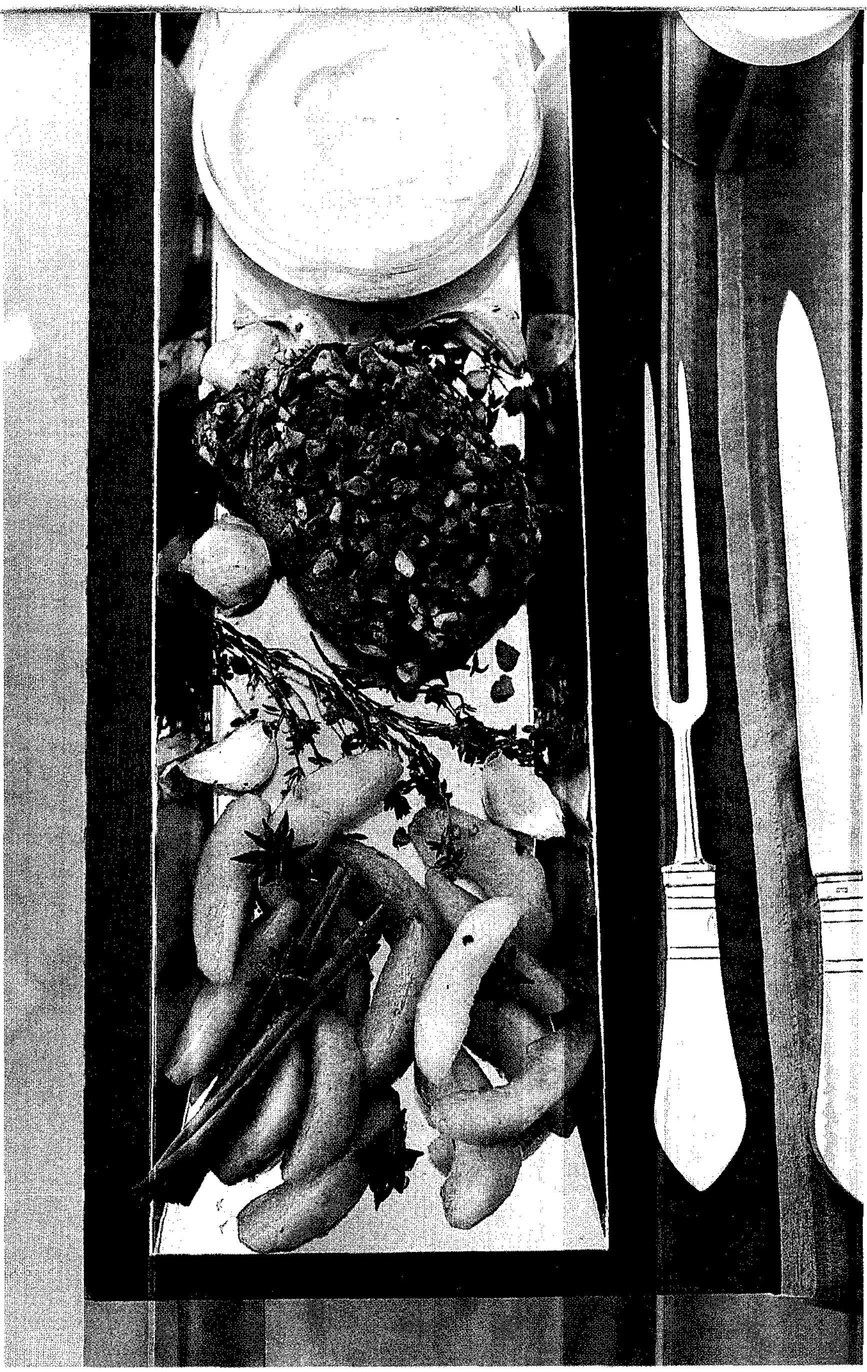
Place the celery root, garlic, thyme, milk, and 3 cups water in a large saucepan, bring to a boil, and simmer until the celery is very soft. Drain the celery well, retaining the garlic and thyme.

Meanwhile, heat the butter in a saucepan over medium heat until light brown. Place the celery, cream, and brown butter in a blender or food processor, in batches if necessary, and blend until smooth and creamy. Season to taste with salt and pepper. (Can be made a day ahead and reheated over a double boiler.)

Pear Confit

- 3 Anjou pears
- 1 tablespoon butter
- 6 cinnamon sticks
- 6 whole star anise
- 5 crushed black peppercorns
- 3 tablespoons acacia honey

Peel, core, and slice the pears into eighths lengthwise. Melt the butter in a saucepan, add the pears, and cook slowly until they are golden brown. Add the spices and the honey to the pan, and cook for 5 minutes. Add 1½ cups water, and continue to cook until the pears are soft and coated.



Square meal: Pistachio-crusted venison accompanied by celery-root purée and pear confit made with acacia honey.

Photograph by Pieter Estersohn.

Bitter-Almond Soufflé "Adeline" With Chocolate-Cappuccino Foam

Chocolate sauce:
- 1 cup milk
- 2 ounces extra-bitter chocolate

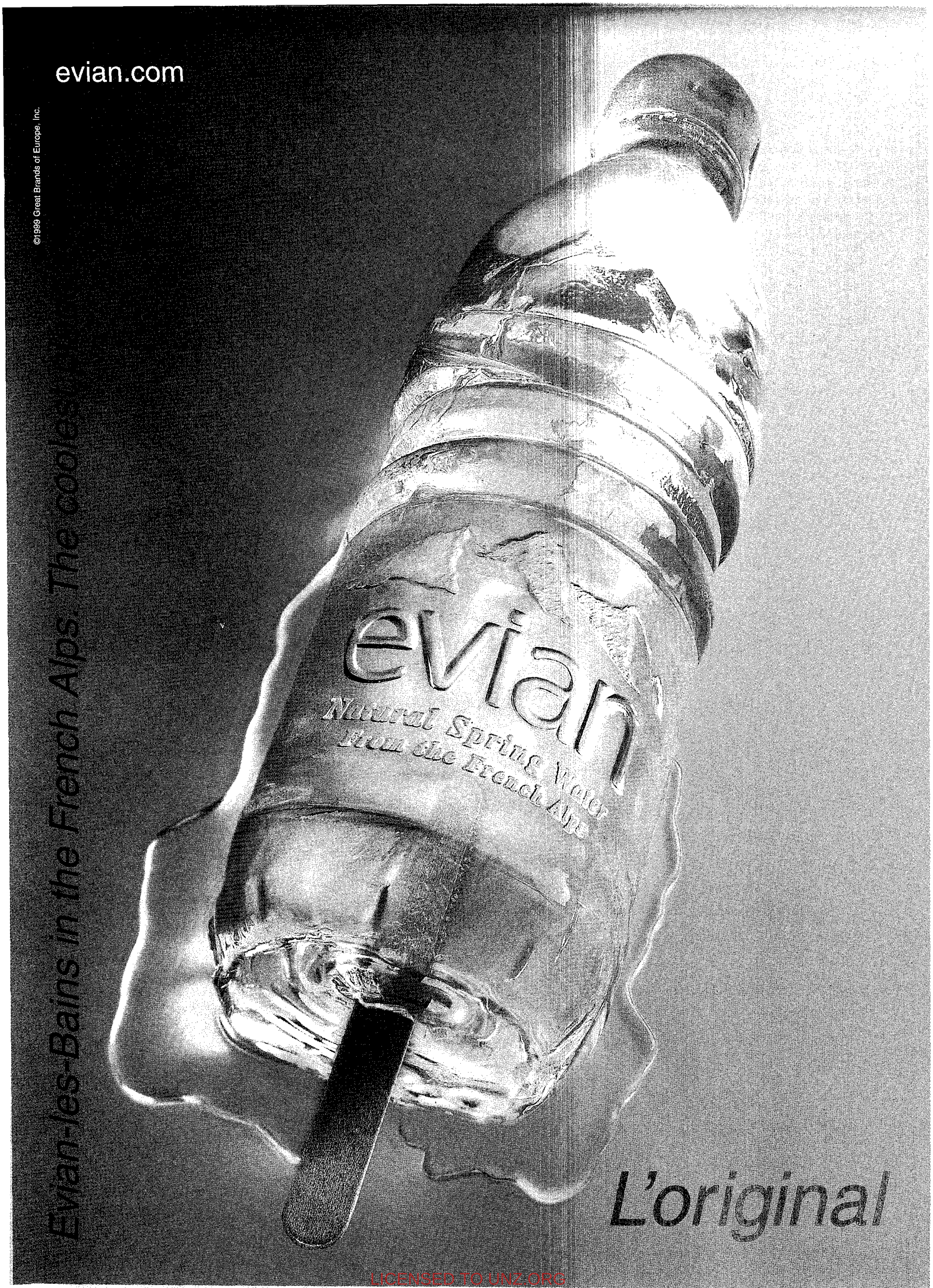
Soufflé:
- Butter and sugar to coat soufflé dishes
- 1 cup milk
- 4 tablespoons butter
- 5 egg yolks
- 10 tablespoons sugar
- *9 tablespoons flour*
- 1½ tablespoons almond extract
- 6 egg whites

Garnish:
- 3 tablespoons crushed Jordan almonds
- 2 tablespoons powdered sugar
- 24 extra-large chocolate chips

Chocolate sauce: Place the milk and bitter chocolate in a saucepan set over low heat and stir with a wooden spoon until chocolate has melted. Reserve and keep warm. (The sauce may be made the day before and reheated in a double boiler.)

Soufflé: Brush the insides of 6 3¼-inch-by-2½-inch (1-cup) soufflé dishes or ovenproof shallow soup bowls with soft butter. Roll sugar around the interior of each dish to coat the surface well. Refrigerate.

Bring the milk and butter to a boil in a saucepan. Remove from the heat and set aside. Place the egg yolks and 2 ounces of the sugar in a large bowl, and beat with a



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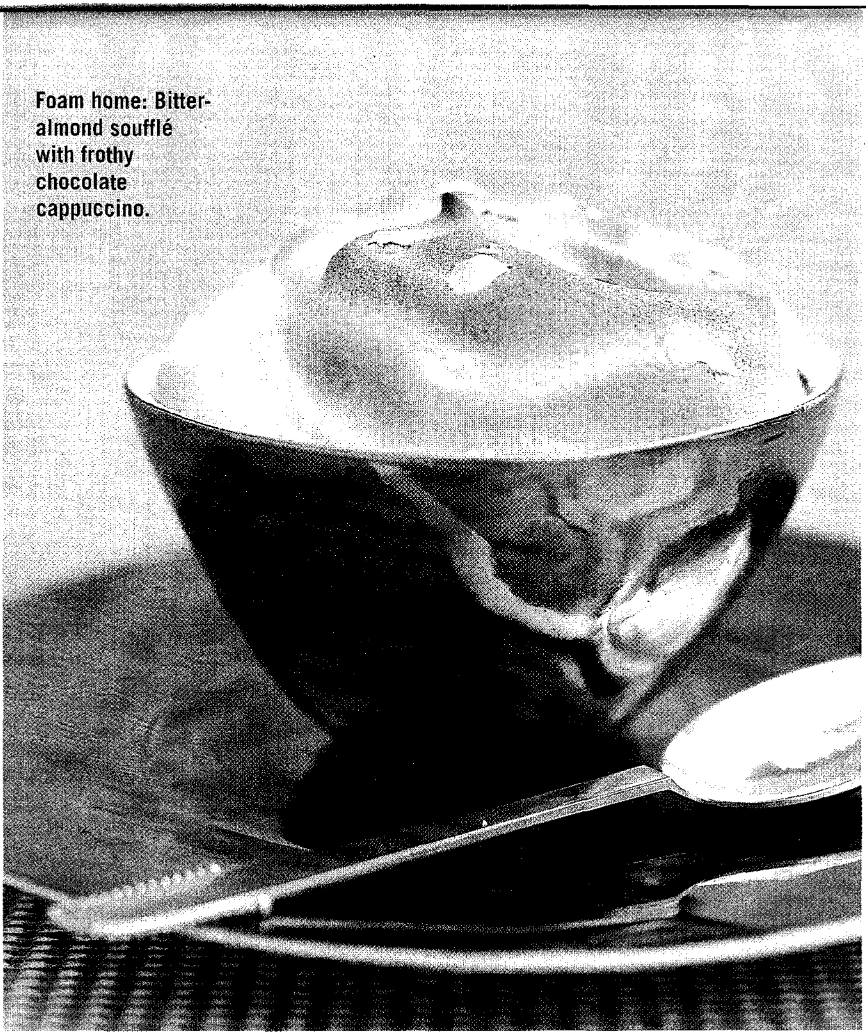
large whisk or an electric hand mixer until the yolks become very light in color. Add the flour, and whisk until combined. Pour the hot milk into the yolks very slowly, in a thin stream, whisking all the while, and return the soufflé base to the milk saucepan and cook over low heat, whisking constantly, until it becomes very thick. Stir in the almond extract and return the mixture to the large bowl. Set aside. (This can be prepared 2 to 3 hours in advance.)

Preheat the oven to 375 degrees.

Whisk the egg whites and remaining sugar in a large bowl until soft peaks form. Using a rubber spatula, fold half of the whipped whites into the soufflé base. Repeat with the remaining whites until they are completely incorporated. Spoon the soufflé mixture into the molds until they are about ⅓ full. Place three chocolate chips in each cup. Fill the cups with the remaining soufflé mixture, and level the tops. Place one chocolate chip in the center of each dish, and sprinkle with the crushed Jordan almonds. Place the dishes on a cookie sheet and bake in the oven for approximately 12 to 14 minutes, depending on the size of the mold. The top should just be golden, the center still soft. Remove the soufflés from the oven, and dust with powdered sugar.

Pour the chocolate sauce into a blender and blend until the top becomes frothy. Pour the froth into the center of each soufflé, and serve immediately.



Foam home: Bitter-almond soufflé with frothy chocolate cappuccino.

By Invitation Only

Many of New York's top chefs will be cooking at home for friends and family on New Year's Eve.
We asked a few if they would share the menus they're planning:

Eric Ripert
LE BERNARDIN
"Aperitif" Caviar, Smoked Salmon, and Foie Gras

Lobster Consommé With Wild Mushrooms "En Croute"

Roasted Suckling Pig With Herbs and Black-Truffle Salad

Roquefort-Cheese Soufflé

Prunes-and-Armagnac "Vacherin" Cookies, and Chocolates

Gray Kunz

Sautéed Frogs' Legs Provençale

Organic Roast Beef With Peas, Carrots, and Mousseline Potatoes

Vacherin Mont d'or and Lithuanian Bread

Chestnuts and Marshmallows Roasted in the Fireplace

Mario Batali
BABBO, PO, AND LUPA
Smoked Sturgeon With Warm Blinis

Bucatini all'Amatriciana

Crown Roast of Veal With Celery-Root
Gratin Covered With Shaved White Truffles

Tuma dla Paja (cheese) With Dried Fruits

Brownies and Vanilla Ice Cream

Michael Romano
UNION SQUARE CAFE
Antipasto Misto (cheeses,
charcuterie, olives, roast peppers, etc.)

Lentil Soup (traditional for New Year's)

Ravioli Stuffed With Ricotta and Spinach

Roast Rack of Veal With Wild Mushrooms,
Roast Squash, Long Island Potatoes, Greens,
and Red-Wine-Glazed Onions

Ginger-Walnut Tart With Pineapple Zabaglione

Terrance Brennan
PICHOLINE
Beluga Caviar With Blinis

Terrine of Goose Foie Gras
With Apple Chutney Charlotte

Cauliflower Purée With White Truffles

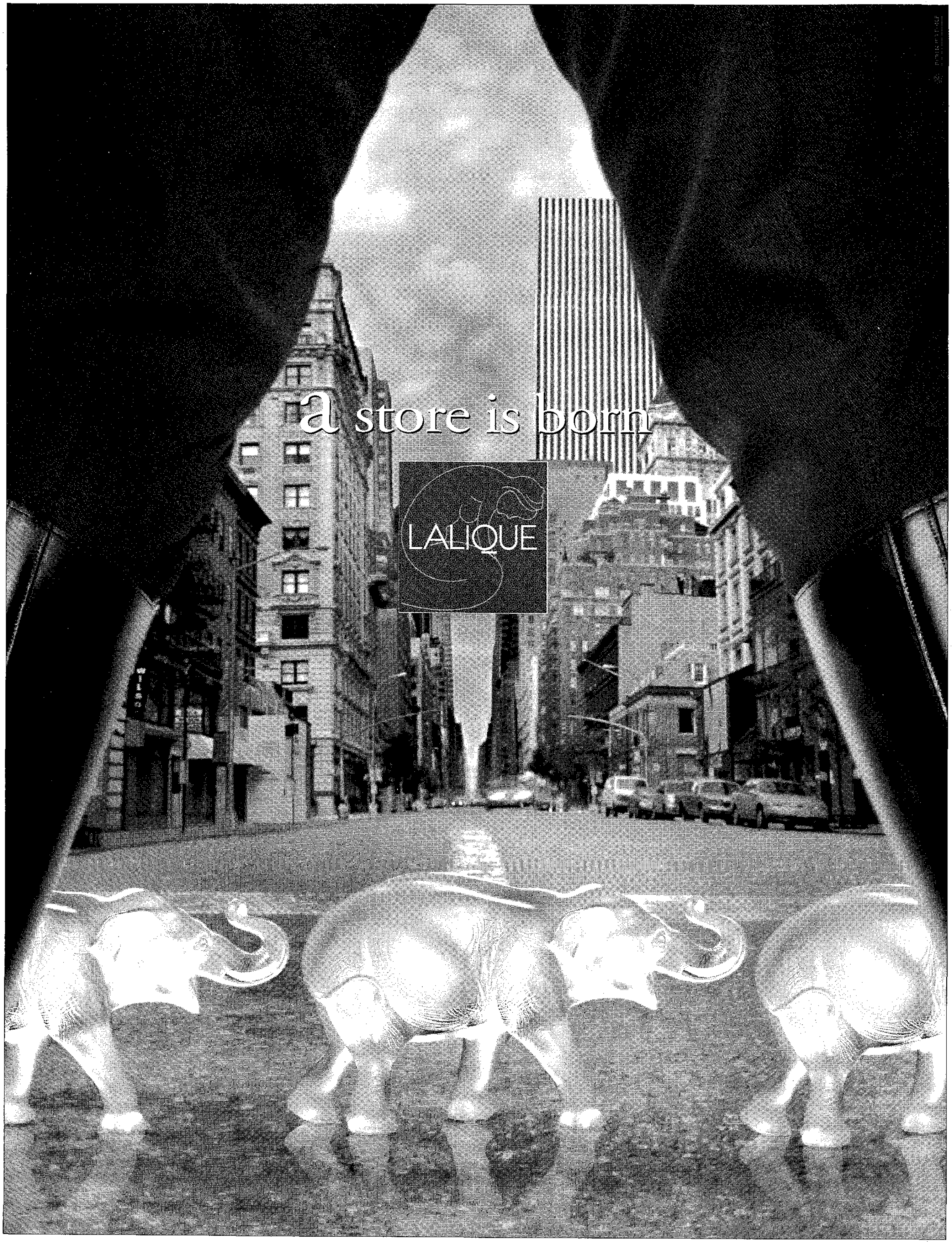
Live Wild Turbot With Wild Mushrooms,
Leeks, Grapes, and Black Truffles

Wild Scottish Venison With Red-Cabbage Confit,
Chestnut Spaetzle, and Huckleberries

Exotic-Fruit Soup With Passion-Fruit-
and-Coconut Napoleon

Chocolates and Petits Fours

Photograph by Jonelle Weaver.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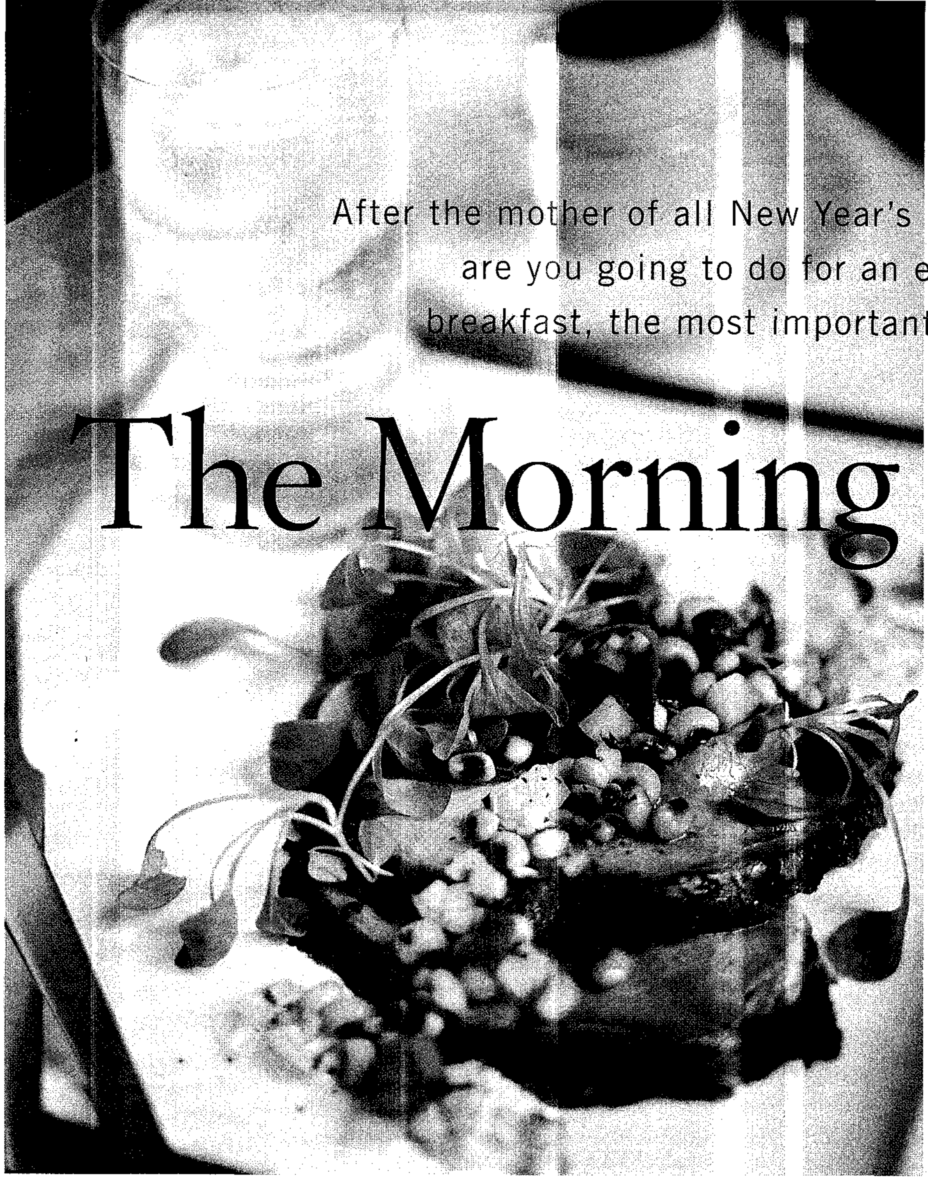
After the mother of all New Year's blowouts is over, what are you going to do for an encore? There's always breakfast, the most important meal of the new day.

The Morning After



Lucky charms: Smithfield ham topped with a salad of black-eyed peas and diced peppers gets a wake-up jolt from a tangy leek vinaigrette.

Why shouldn't the first meal of the millennium be as celebratory as the Big Night before? While you (and any accumulated overnight guests) rehydrate with a Schnapps-spiked frozen fruit frappé, pop a tray full of zesty ham-and-egg combos in the oven and let them bake—no supervision required. If your stomach still needs settling, try a creamy Irish oatmeal brûlée with a surprise layer of fruits and nuts. Bury challah French toast beneath a blanket of rum-kissed bananas. And nibble black-eyed peas, those southern good-luck charms, sprinkled over succulent slices of country ham and drizzled with leek vinaigrette, a perfect combination of luxury and comfort. The dress code? Pajamas, of course.

PHOTOGRAPHED BY QUENTIN BACON

Bright and curly: Facing the new day are, left to right, author and columnist Dan Savage; Tony-winning actress Kristin Chenoweth; SoHo boutique proprietor Beth Shepherd; and Serena's co-owner Sam Shaffer.

the recipes

All recipes serve six
unless otherwise indicated.

Morning-After Berry Smoothie

David Rengel
FORMERLY OF NORMA IN THE
PARKER MERIDIEN HOTEL

- **2 cups halved strawberries plus 6 whole strawberries for garnish**
- **1 cup sliced banana**
- **1 cup raspberries**
- **2 cups papaya nectar, well chilled (preferably Nantucket Nectars)**
- **2 ounces (¼ cup) Grand Marnier**
- **2 ounces (¼ cup) peach Schnapps**

In the pink: Clockwise from above, Kristin and her morning-after smoothie; a warm Irish oatmeal brûlée; shirred eggs with tarragon over ham.

A day before serving, put the strawberries, banana, and raspberries in a container (do not pack tightly), and freeze.

When ready to serve, place nectar and liqueurs in a blender with 1 cup of fruit, blend till smooth, add another cup of fruit, blend, and add remaining fruit, and blend again. Pour into glasses, garnish with a whole split strawberry on the rim of the glass, and serve immediately. (For a nonalcoholic version, omit the liqueurs and add another ½ cup papaya nectar.)

Irish Oatmeal Brûlée With Dried Fruits and Nuts and Maple Cream

Katy Sparks
QUILTY'S

- **1 cup McCann's Irish oatmeal, soaked overnight in water to cover, then drained**
- **Pinch salt**
- **1 cup heavy cream**
- **2 whole star anise**
- **1 stick cinnamon**
- **3 2-inch pieces orange zest**
- **¼ cup maple syrup**
- **¼ cup chopped dried apricots**
- **¼ cup dried cherries**
- **¼ cup dried currants**
- **¼ cup diced dried figs**
- **3 tablespoons chopped toasted pecans**
- **3 tablespoons chopped toasted walnuts**
- **4 tablespoons sugar**

Place the oatmeal in a saucepan with 4 cups of water and a pinch of salt. Cook over medium heat for 30 minutes.

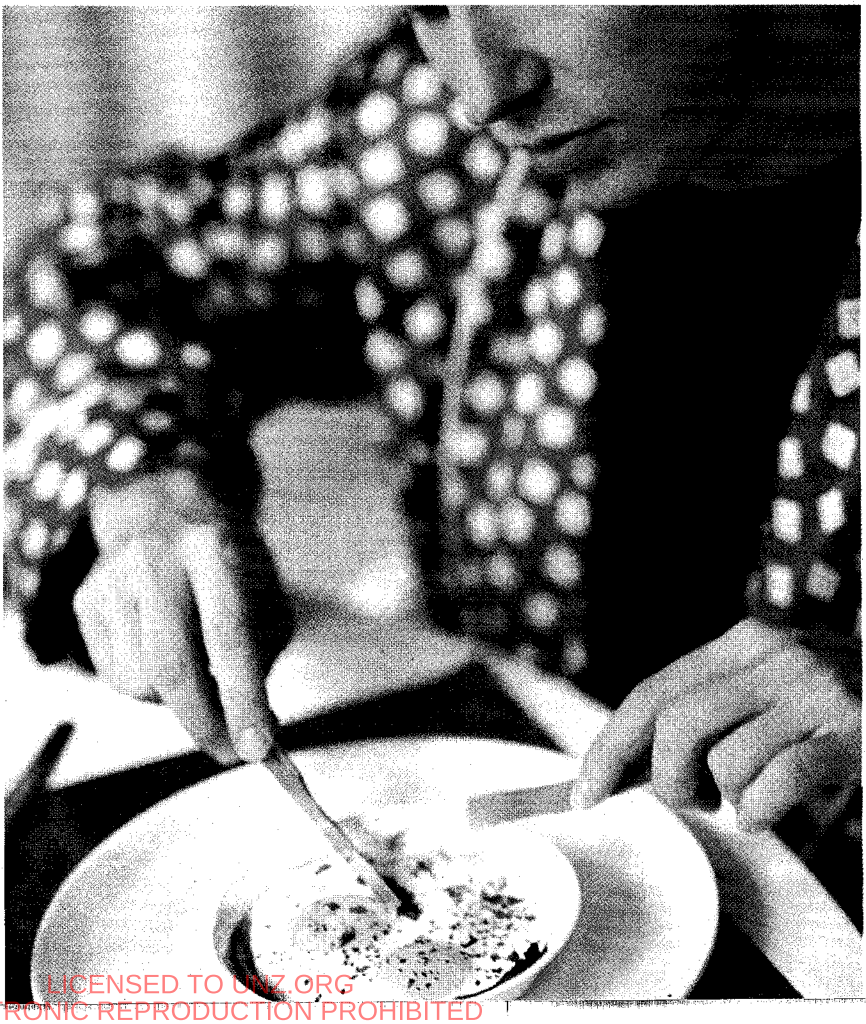
Meanwhile, heat the cream over low heat in a saucepan. Place the star anise, cinnamon, and orange zest in a piece of cheesecloth, and tie with cotton string to make a sachet. Add the sachet to the cream and simmer for about 10 minutes to infuse the cream. Whisk in the maple syrup, and cook until the cream coats the back of a spoon. Remove the sachet.

Place half the oatmeal in a heatproof bowl (individual bowls can be used). Toss together the fruits and nuts in a bowl, sprinkle an even layer over the oatmeal, and cover with the remaining oatmeal. Sprinkle the sugar over the top of the oatmeal, and place the bowl under a preheated broiler until the sugar caramelizes, adding more sugar if necessary to achieve a crisp shell. Serve immediately with the maple cream.

Shirred Eggs With Ham and Tarragon

David Waltuck
CHANTERELLE AND LE ZINC

- **2 tablespoons unsalted butter**
- **6 thin slices Smithfield ham (approximately 3 to 4 ounces)**
- **3 tablespoons marinara-type tomato sauce (homemade or good-quality commercial)**

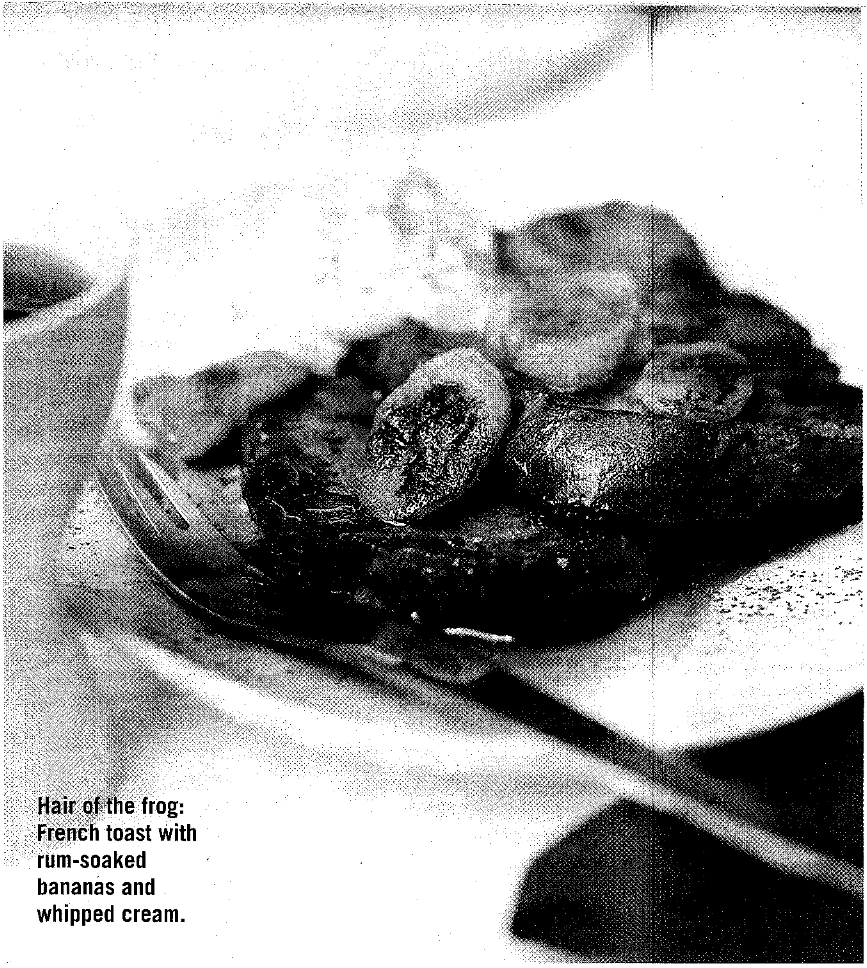


- 1 tablespoon coarsely chopped fresh tarragon
- 12 large eggs
- Small pinch of salt and a grind of fresh black pepper
- 6 tablespoons heavy cream

Preheat the oven to 375 degrees.

Melt the butter and pour about 1 teaspoon into an ovenproof gratin dish (approximately 5-to-6-inch-diameter). Place a thin slice of ham in the bottom of the dish, folding or trimming the edges to fit. Spread 1½ teaspoons of the tomato sauce over the ham, and sprinkle with ½ teaspoon of the tarragon. Carefully break 2 eggs on top and sprinkle lightly with salt and pepper. Drizzle 1 tablespoon heavy cream over the eggs. Repeat with remaining dishes. (These can be made up to 1 hour before baking.)

Bake the dishes in the oven for about 12 minutes until yolks are warm but still runny. You may wish to place the eggs under the broiler for a few moments to firm up the whites. Serve immediately.



Hair of the frog: French toast with rum-soaked bananas and whipped cream.

Country Ham With "Black-Eyed Suzies" and Leek Vinaigrette

Susan Weaver
FIFTY SEVEN FIFTY SEVEN
AT THE FOUR SEASONS HOTEL

- 2 cups black-eyed peas
- ¼ cup minced leeks, white part only
- 1 tablespoon minced shallots
- ½ cup white wine
- ¼ cup champagne vinegar
- ½ cup cottonseed or canola oil
- Salt and freshly ground black pepper
- ¼ cup ¼-inch-diced red bell pepper
- ¼ cup ¼-inch-diced yellow bell pepper
- ¼ cup ¼-inch-diced green bell pepper
- 2 tablespoons diced red onion
- ¼ cup chopped mixed Italian parsley and chervil
- Grated zest and juice of 1 lemon
- 1 pound thinly sliced Smithfield ham
- 1 bunch mâche

Soak the black-eyed peas in water for 2 hours, and drain. Transfer to a large saucepan, cover with 2 inches of water, and boil for 45 minutes or until soft. Drain and set aside to cool.

Place leeks, shallots, white wine, and vinegar in a saucepan and cook over medium heat until reduced to ¼ cup. Remove from heat, and transfer the mixture to a bowl. When it has cooled, slowly whisk in the oil, and season to taste with salt and pepper. Set aside.

In a large bowl, mix the room-temperature black-eyed peas with the peppers, onion, herbs, lemon juice, and zest. Stir in the leek vinaigrette, and season to taste with salt and pepper.

Arrange the slices of ham on a platter, and place black-eyed-pea mixture in the middle. Garnish with mâche.

Cinnamon Challah French Toast With Brown-Sugared Bananas and Cream

Susan Weaver
FIFTY SEVEN FIFTY SEVEN,
IN THE FOUR SEASONS HOTEL

- 10 eggs
- 1 pint half-and-half
- 1 tablespoon ground cinnamon
- 1 cup crushed cornflakes
- ¼ cup strong coffee
- 1 teaspoon vanilla extract
- 4 tablespoons brown sugar plus extra to taste for the batter
- 12 ½-inch-thick slices from 3-pound challah
- ¼ cup Myers's Rum
- 1 tablespoon butter
- 6 bananas, sliced on the bias
- ½ pint heavy cream, whipped stiff
- Garnish: 1 tablespoon powdered sugar or cinnamon

Preheat the oven to 350 degrees.

Combine the eggs, half-and-half, cinnamon, cornflakes, coffee, and vanilla in a large bowl. Add brown sugar till batter tastes sweet. Whisk together till emulsified.

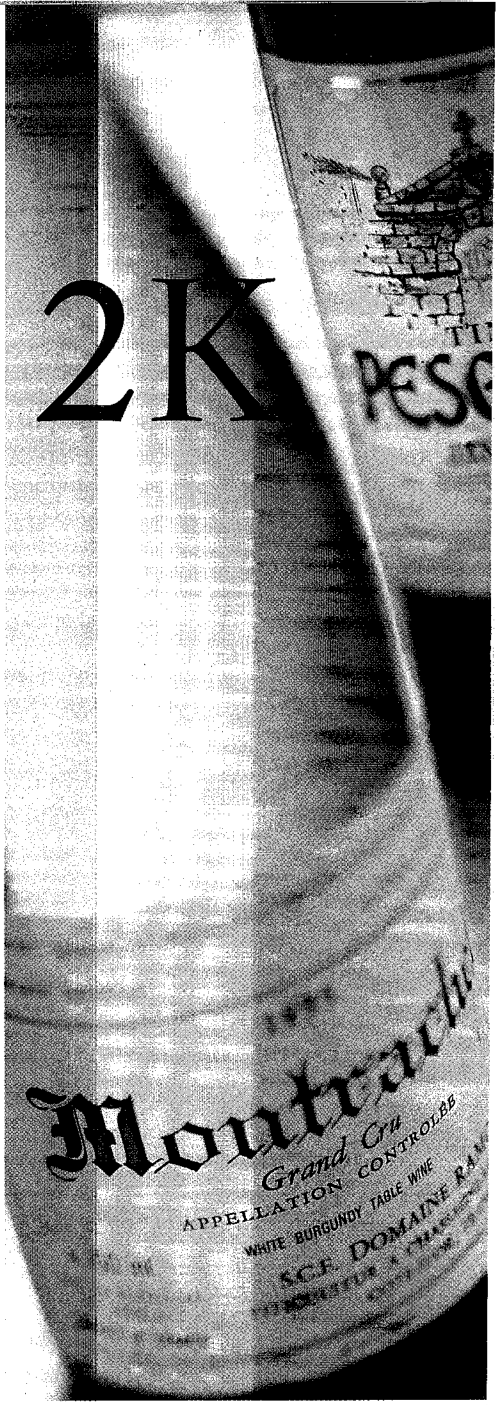
Marinate the slices of challah in the batter until the bread absorbs the mixture. Brown both sides of the bread in a large nonstick sauté pan over low heat (this may have to be done in batches). Put the French toast on a sheet pan, and bake for about 5 minutes, until the middle is firm.

Meanwhile, melt 4 tablespoons of the brown sugar in a medium saucepan to a light syrup, add the rum, and reduce until thick. Add butter and bananas, and cook for 2 minutes until bananas are glazed.

Stack 2 pieces of French toast, coat with a little of the glazed bananas, and place a dollop of whipped cream on top. Sprinkle with powdered sugar or cinnamon.

FOOD STYLING BY WILLIAM SMITH; PROP STYLING BY ROBYN GLASER; FASHION STYLING BY WENDY GOODMAN; HAIR AND MAKEUP BY CARLO GERACI. PREVIOUS PAGES: LEFT, PLATE AND GLASS FROM NAN SWID, CUP AND SAUCER FROM MOSS, FLATWARE BY GEORG JENSEN FROM ROYAL COPENHAGEN; RIGHT, TABLE FROM KNOLL, CHAIRS FROM LOST CITY ARTS, DAN'S COTTON SHIRT AND SWEAT SHORTS FROM POLO RALPH LAUREN, KRISTIN'S PAJAMAS AND ROBE FROM JOSIE BY NATORI, BETH'S PAJAMAS (AND DAN'S SLEEP MASK) FROM KIRNA ZABÊTE, SAM'S BATHROBE FROM HERMÈS, KITCHEN DESIGN BY PIERCE ALLEN. OPPOSITE, CLOCKWISE FROM FAR LEFT: GLASS FROM AD HOC SOFTWARES; PLATE AND TRAY FROM CITE; PLATE BY NAN SWID. THIS PAGE: CUP BY TORA URUPS, PLATTER BY NAN SWID, NAPKIN BY TAKASHIMAYA.

Wine 2K



If the world is going to come to an end when the calendar rolls over, wouldn't you like to go out with a truly worthy bottle of wine? Whether your taste runs to a delicate champagne or a woodsy Rhône classic, here's a vintage befitting a millennial splurge. **By Tony Hendra**

Forget about the trillions in pension funds ceasing to exist. Forget about the global meltdown in flight control and everyone's Social Security number becoming 000-00-0000. Let's say it really is the End of the World, Armageddon, Judgment Day, the Last Trump. (Let's all pray that if it isn't, at least Donald is.) Let's say the Beast of Revelation doth verily come crawling out of the East River and sucks up the FDR like a wet noodle. Let's say the Seven Seals are opened, and the kings of the earth and the great men and the rich men and chief captains and Rudy Giuliani hide themselves in the dens and in the rocks of Manhattan, and stars do fall from Heaven (my personal prayers being directed at the precipitous descent of Meryl Streep, Craig Kilborn, and the entire cast of *The King of Queens*).

If it really is Curtains for the Universe, the Cosmic Checkout, the Big Whimper, wouldn't you want to tap-dance off to eternity with a really terrific bottle of wine inside you? Of course you would. First thing you thought of.

According to the Good Book, amid all the mayhem caused by the opening of the Seven Seals, a voice "in the midst of the four beasts" says, "See that thou hurt not . . . the wine." Honest to God, right there in Revelation 6:6. Practically a divine exhortation to Bring Your Own Bottle.

Okay, so you're an atheist. Normally, you don't think 750 milliliters of moldy grape juice should ever cost more than $15. But for NY2K, you're willing to go up to $66.60. Behold four bottles proving that in wine, at least, there is salvation:

- **Ponzi Pinot Noir Reserve Year '96.** Rare West Coast elegance: jewel-like enough for fish, stately enough for steak. ($55 at Sherry-Lehmann Wines.)
- **Faiveley Corton Clos de Corton '96.** Stylish, full, funky, Pinot Noir, Courtney Love in a bottle. ($100 at Park Avenue Liquor Shop.)
- **Ravenswood Zinfandel Old Hill '96.** Always fun, whether with sacrificial lamb or dark chocolate. Yup, chocolate. Try it. Zinful. ($45 at Park Avenue.)
- **Chalone Chardonnay Reserve '96.** Classy and complex. ($48 at Sherry-Lehmann.)

For true believers, here are seven more wines (with Seven Seals and Seven Corks) that, even if these turn out not to be the Final Days, will fulfill your millennial splurge-urge. All should bring oohs if not ahs to your New Year's table and will pair gracefully with something thereon. Unlike many bottles on wine wish lists, all of these fab fluids can be purchased right here in Babylon:

- **Gaja Barbaresco Sori Tilden '95.** I love anything from the greatest producer in Piemonte, but this one is *primus inter pares.* With a papal, purple-red magnificence in nose, body, and finish, it's great with big meat dishes. ($285 at Sherry-Lehmann.)
- **Pesquera Reserva Janus '94.** Maybe the greatest producer in Spain, certainly the greatest in Ribera del Duero. Entirely

PHOTOGRAPHED BY MICHAEL GRIMM

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RIESLING 1989
A RIBEAUVILLE

An oenophile's dream: Seven of the finest wines in all the world.

trodden by foot; it shows in the dark, rich nose and wild, muscular body. Great with game. ($90 at Park Avenue.)

- **Heitz Martha's Vineyard '90.** Amid all the superhyped, super-alcoholic cult rubbish coming out of California, there are still some genuine classics. With its trademark hint of mint in the nose and rich, somehow wintery, plum-cake body, this is one legendary Cabernet. ($250 at Park Avenue.)
- **Riesling Trimbach Clos St. Hune '89.** An Alsatian beauty that's a versatile food buddy; a symphony of earth, spice, and fruit. ($250 at Park Avenue.)
- **Chapoutier Hermitage Sizeranne '90.** The king of the Rhône Valley makes superb Hermitages. This one is like riding on a fall morning: leathery, mushroomy, mellow fruitfulness. (Magnums, $150 at Park Avenue.) Snap 'em up.
- **Ramonet le Montrachet '95.** Burgundy's greatest maker of white wines has had a fine run of vintages. Young yet, but irresistible. A green thought in a green shade, the earthiness of fresh cut truffles. Now, that's Chardonnay. ($550 at Park Avenue.)
- **Chateau Petrus '90.** Numerical symbolism is your bag, and your Yahoo stock has gone up another 50 points. How about a magnum of this legend for $2K? Here's what else two big ones will buy: a **Latour '61** (Acker Merrall); a Methuselah (eight bottles' worth) of **Billecart Salmon Millennium**, a nonvintage champagne based on the '90 vintage (Crossroads Wine and Liquors); a mere bottle of the (overrated) **Petrus '82** (Park Avenue); or a boxed Jeroboam of **Perrier-Jouet Fleur de Champagne '85**. (Morrell & Co.)

Price absolutely no object? Consider the millennium dinner being held by Acker Merrall & Condit at Daniel on December 10. Most of the greatest vintages of the century will be on hand: **'61 Haut Brion**, **Latour**, and **Petrus**; **'55 La Mission Haut Brion**; **'53 Lafite-Rothschild**; **'47 Cheval Blanc**; **'45 Mouton**; **'28 Latour**; **'21 Château d'Yquem**; **'00 Margaux**; and, just to wash them all down, the **'45 Taylor**, the greatest living port. This dinner is for the genuine wine nut, an opportunity that won't come along again in his or her lifetime; these wines are all but unobtainable. Some seats still left—a bargain at $5K a head.

Sherry-Lehmann Wines, 679 Madison Avenue (212-838-7500); Park Avenue Liquor Shop, 292 Madison Avenue (212-685-2442); Acker Merrall, 160 W. 72nd Street (212-787-1700); Crossroads Wine and Liquors, 55 W. 14th Street (212-924-3060); Morrell & Co., 1 Rockefeller Plaza (212-688-9370).

Heitz Cellar
GAJA
1982
PETRVS
POMEROL
LE PAVILLON
ERMITAGE
APPELLATION
M. CHAPOUTIER
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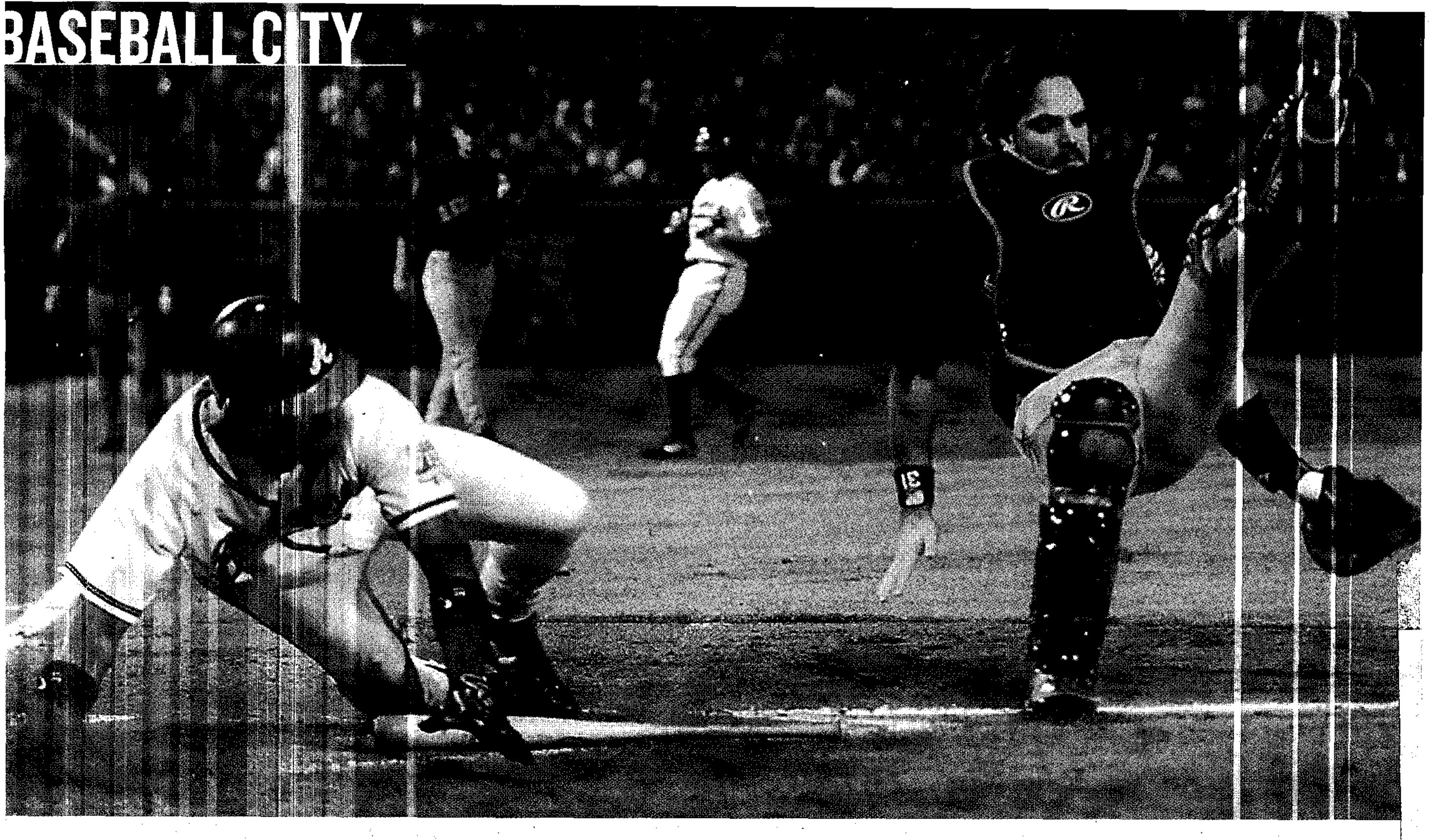


The Say Shea Kids

A base-on-balls may have ended the Mets' dream of a Subway Series, but the team from Queens left a powerful message in Atlanta for the Bronx Bombers—never give up.

By Chris Smith

THE METS LEFT A LITTLE SOMETHING BEHIND in Atlanta for the Yankees. In the basement of Turner Field, just inside the door of the visiting-team clubhouse—a room with all the charm and style of a mini-storage locker—is a white blackboard. This is where the mundane details of a baseball player's daily rituals are posted—DRESSED AND ON FIELD, 6:00, STRETCHING, 6:15, BATTING PRACTICE, 6:40—all the way up to FIRST PITCH, 8:17. After that comes the time the bus is leaving the team hotel for the next game.

But for the Mets, there is no tomorrow, as the cliché goes, not after they lost the thrilling sixth game of the National League Championship Series. Kenny Rogers, who threw the game-losing pitch, has showered and changed into a suburban-dad polo shirt. He stops to hug fellow pitchers Dennis Cook, John Franco, and Rick Reed, who are, at two in the morning, 90 minutes after the end of the game and their season, still dressed in their orange Mets undershirts and white baseball undershorts, sitting gloomily in a small circle drinking Bud Light, a sweaty wake. Reed keeps muttering, "Fuck!" Mike Piazza, who took more whacks than Wile E. Coyote, is recuperating somewhere out of sight.

Down the hallway, the Braves are smoking cigars and smilingly anticipating the arrival of the Yankees in three days for the start of the World Series, and admitting to a festering grudge. "In all the hype about a possible Subway Series, we were treated like an afterthought," Tom Glavine says. "They won't forget us now."

Above us, industrial vacuums groan through the stadium aisles, sucking up peanut shells and those annoying foam-rubber tomahawks. Inside the visitors' clubhouse, the message board is scrubbed clean, except for two large words in purple pen, written to prod the underdog Mets, reading WHY NOT?

WITH DEREK JETER, BERNIE WILLIAMS, MARIANO Rivera, and El Duque in the lineup, the world champs have something better than emotion-boosting slogans: talent. Yet the overdog Yankees, plenty hungry but often bloodless, would be wise to feed on something less tangible, too: That attitude of *why not?* As the champagne sprayed in the Yankees' locker room at Fenway Park on Monday night, Darryl Strawberry, no stranger to comebacks himself, pointed to his former team as an inspiration, whether they ultimately joined the Yankees in the World Series or not. "The Mets could have easily laid over and died," Strawberry says, shaking his shaven head. "No matter what happens, the Mets have shown a lot of character, and people need to pay attention to that. The other lesson is, when you have a team down 3-0, you need to close the door as soon as possible. Or else anything can happen."

We were greedy, wanting both of our

WHY NOT? This page, Brian Jordan is forced out at the plate on the throw to Mike Piazza in game six of the NLCS in Atlanta on October 19. Opposite, Derek Jeter's two-run homer in the first inning of game five of the ALCS on October 18 in Boston.

Photographs: left, John Bazemore/AP Photos; right, Charles Krupa/AP Photos.

teams in the World Series; we got so much entertainment even without the big finish. People who endured fifteen rainy innings at Shea Stadium, ended by Robin Ventura's grand single, were treated to the kind of contest that will be described to grandchildren.

People who were 200 miles north, inside Fenway Park, had a strange baseball doubleheader that Sunday night. The auxiliary press box, for media types who couldn't squeeze into the small main press box above home plate, was out in the right-field stands. From there, between pitches of the taut Yankees–Red Sox game, tied 1–1, we stared at the NYM–ATL score posted on the classic tin Green Monster scoreboard (inside that scoreboard is some white-chalk graffiti that perfectly captures decades of Red Sox pessimism: WHY US?). The metal plates painted with the inning numbers change at the pace of an odometer clocking a glacier, through 11, 12, 13 . . .

Otherwise, we have no radios, no TV tuned to the game at Shea, no information—a shocking void in the cyber-instant age. Finally, Tom Boswell, the great Washington *Post* sports columnist, goes online: The Braves' Keith Lockhart drives in the go-ahead run for the Braves in the top of the fifteenth. Or did Lockhart score the run? The imprecision is excruciating as word is passed between the screams of the Red Sox fans all around us, who are wrapped up in their own cliffhanger. We're all trying to pay attention to that game, too, but now a reporter from the Asbury Park *Press* dials his office and gets pitch-by-pitch reports. The Mets load the bases in the bottom of the fifteenth . . . Todd Pratt takes ball one, ball two, ball three . . .

Nomar Garciaparra walks for the Red Sox.

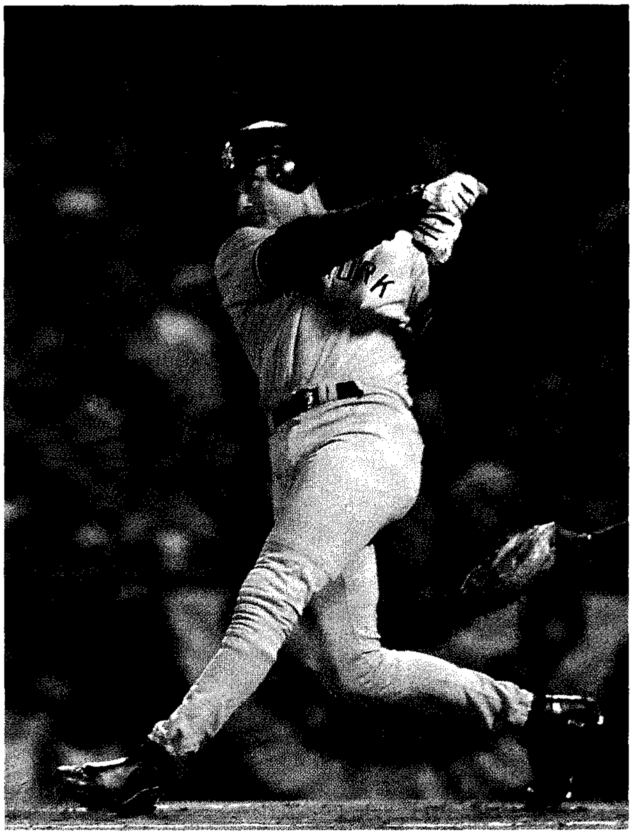
There's a delay in the phone updates . . . strike one to Todd Pratt . . . a terrible pause . . .

The Yankees strike out Mike Stanley to end a threat.

Pratt takes ball four! Game tied. There's no cheering in the press box; it's a sportswriter sin. But moments later, when the Jersey journalist, with one finger pressed in his right ear, his left ear tight to the phone, yells that Robin Ventura has hit a grand slam, I can't help whooping. And there are at least five more innings of baseball and unimaginable strangeness—Chuck Knoblauch's phantom tag, the bottle-heaving rage of Boston blockheads—ahead of us live and in person. Who says baseball is a dull game?

STRAWBERRY WAS ONE OF THE FEW YANKEES openly rooting for a Subway Series, more for the sake of history than for the self-interest of playing a weaker opponent. Joe Torre was absorbing scouting reports on both National League teams even before the Yankees closed out the Red Sox; he knows these Braves have one edge on the Atlanta team the Yankees shocked in the '96 Series. That fall, the key blow in the Yankees' comeback was a homer by Jim Leyritz off Braves closer Mark Wohlers. Now Atlanta brings in a manic left-hander to finish. "John Rocker," says the Yankees manager. "He can throw a first-pitch strike with his breaking ball, then throw a 97-mile-an-hour fastball. Shit—enough said." Torre has achieved a calm beyond Zen, and his confident placidity permeates these Yankees. "Rocker can get a little wild," Torre says, "so we just have to be patient enough to take some pitches and make him throw strikes."

The next night, down in Atlanta, Rocker is swigging champagne after the Mets have finally had a stake driven through their hearts. His powerhouse agent, Alan Hendricks, is slapping Rocker on the back, the pitcher's soaking-wet T-shirt making a loud, sloppy *thwok.* Hendricks also represents Roger Clemens and Chuck Knoblauch, the Yankees' two oddest mental cases. Clemens crumbled under the booing at Fenway; this week he'll get one last chance to show he deserves to wear a World Series ring.



Knoblauch, whose marriage fell apart last winter and whose dad has Alzheimer's, can be surly, but he's harder to dislike. It's odd that the otherwise-bulletproof Yankees have one player who isn't simply a weak spot but an emotional wreck. Under his Yankees jersey, Knoblauch wears a gray T-shirt with two blue words on the chest: HIT ME.

Knoblauch's phobia about throwing to first base hasn't hurt the team yet, but the ball has a way of finding him in crucial moments. Thankfully, Knoblauch's double-play partner, Derek Jeter, needs no shrink. In all the hideous umpiring and bizarre comebacks of the past two weeks, Jeter's subtle brilliance passed unnoticed. His home-run blast into a seventeen-mile-an-hour wind that won game five got some attention, of course, but Jeter's crisp relay throw to nail Jose Offerman at the plate in game four, when the series was still in doubt, was both important and beautiful. Jeter seems to do everything right in a World Series—I can still see clearly how he timed an infield bouncer perfectly to score the winning run against San Diego last October—and behind the scenes, Jeter's uncanny touch is growing in influence: As reporters relentlessly quizzed the pitiable Knoblauch in Boston, Jeter quietly enlisted a Yankees P.R. man to rescue the second-baseman.

Now, in his fourth year in the big leagues, Jeter gets his third trip to the World Series. With his cheeks puffing out as he flashes his black bat, or his legs launching him to snatch a line drive, Derek Jeter makes staying up late again this week worth it. Even if the subway is only running to half a series. ▬

We got so much entertainment even without the big finish. People who endured fifteen rainy innings at Shea were treated to the kind of contest that will be described to grandchildren.

The Tabs at Bat

In the other Subway Series, the *News*'s wily veterans battle valiantly, but the *Post*'s hungrier, nastier squad is on the verge of victory. By Mark Jacobson

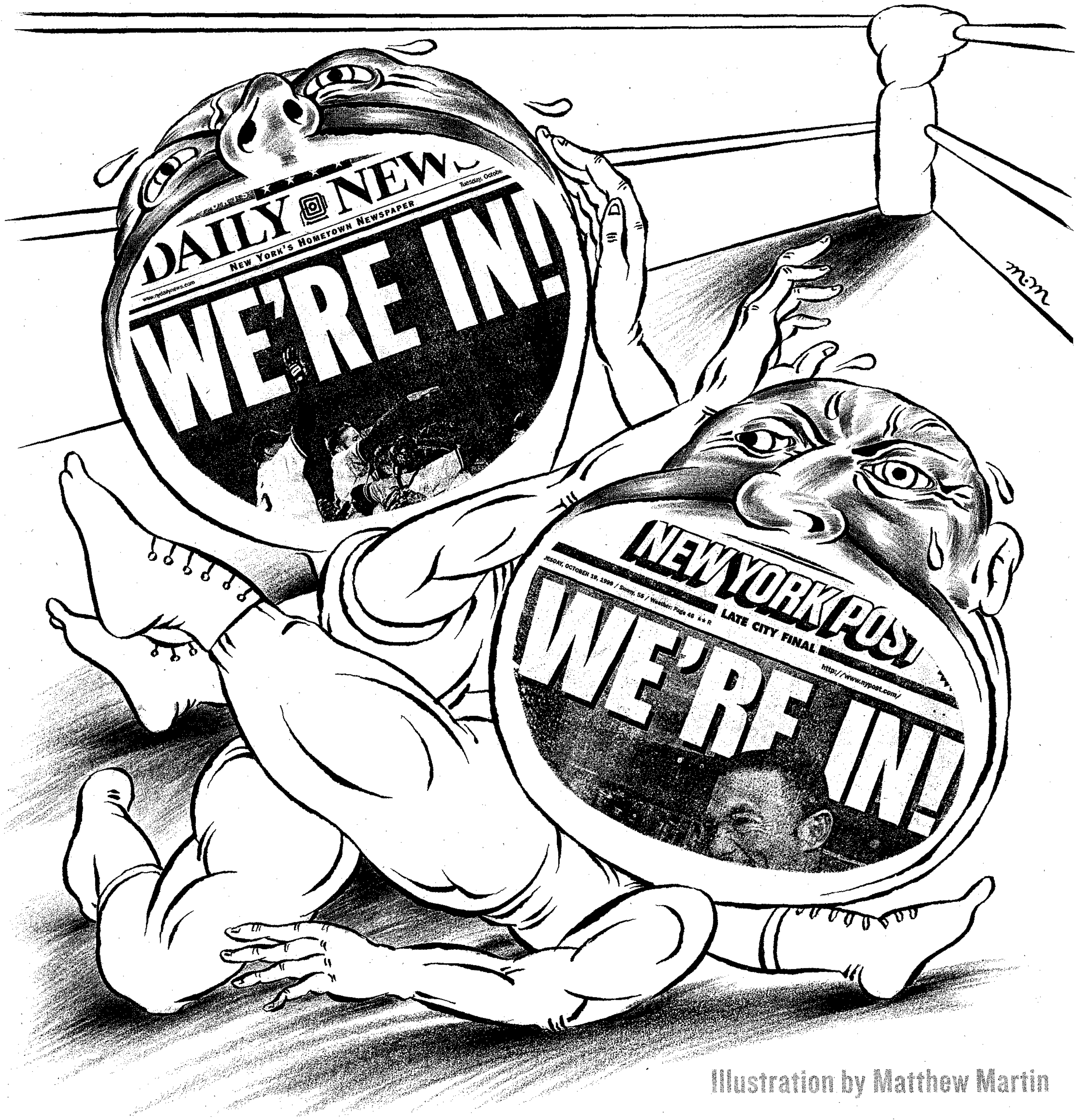

DAILY NEWS
New York's Hometown Newspaper
WE'RE IN!
NEW YORK POST
LATE CITY FINAL
http://www.nypost.com/
WE'RE IN!
m.m

Illustration by Matthew Martin

KEEPING FAITH IN PRO SPORTS IS A REAL JOB these days. If it's not guys' changing teams every few weeks, Jimmy Johnson's hair, Oscar De La Hoya's un-crashed-in teeth, huge throngs of screaming white men without shirts stomping their fat feet to Gary Glitter, it's those old farts invoking the Pavlovian baseball-elegy reflex (ah, the arc of Bobby Thomson's 250-foot homer) or them frat boys out of Bristol, Connecticut, deadpanning their corporate-D.J. shtick. What's a sports fan to do? Sports is just more cultural dope, grandfathered in early like Winstons, and junkies don't have the right to complain just because the junk blows.

But every once in a while they throw you a bone, a beautiful, heart-wrenching bone like the "Subway Series," the single most memorable brace of ball games never played. Forty-three years we waited, since Johnny Kucks and George "Shotgun" Shuba, and we might wait another 143, but wasn't it great while it lasted? Ballyhooed for months, the mythic meeting between the Mets and Yanks remains the best single tabloid sports story to hit this town in years. So what if no Mets-fan accountant from Plainview, or Gracie Mansion-dwelling, Yankees-loving, typically front-running bad-hair overlord, would ever take the subway to the ballpark? I mean, they had 55,000 for game four of the Mets-Braves the other night, but I had no trouble getting a seat on the 7 train less than a half-hour before the game, especially after the Hindus got out at 74th and Roosevelt to celebrate the Diwali season. Who cares if the run-up to the subway series was nothing more than tabloid hype? We like tabloid hype in this town. What good is sports without it?

"Put the Mets on the back page, and a thousand Yankee fans are sending e-mails saying, 'Oh, now you're the Mets paper,'" says *Daily News* sports editor Leon Carter.

Forget the Mets and Yankees—this Subway Series, real or not, is between the *Post* and the *News*. It always has been.

This is not to say the *Times* does not have a fine sports section. I read it every day. Someday those excellent writers and reporters will move up to the Metro section, or even the foreign desk, where the real news is. But when it comes to the beady little sectarian hopes and fears of the New York sports fan, the *Times* does not scratch the itch. Don't know about you fellas, but for me, a sports section doesn't sing unless accompanied by at least a page full of ads for hair transplantation, penile enlargement, target-practice ranges, and topless dancers (hmmm . . . I see Julia Parton, "Dolly's sinful cousin," is dancing this week at Goldfingers on Northern Boulevard). The *Times* has that sweet color-photo reproduction, but call me noir: I'm not happy unless the ink comes off on my hands.

HATE THEM, LOVE THEM, LOVE AND HATE them: For the sheer apocalyptic roller-coaster ebb and flow of a boys'-style soap opera, the musty *News* and *Post*, not Mike and the moron Mad Dog, hold the key to the Old Tyme Sports Religion. You, or your daddy, or your granddaddy, read them when the term *Subway Series* went beyond virtual. And since—outside of a stray up-front columnist or two—sports is the only thing anyone actually reads in these rags, the Sub Series has become a major battleground in the long-running, not-quite-epic Murdoch-Zuckerman match-up.

For this war, no kill is overkill. Whole replanted forests have been made available, vast stretches of pulpish real estate set aside. Since the beginning of the league championships, both papers have been almost half sports pages. Last Wednesday, for the opening of the Mets-Braves series, the *Post* devoted 39 out of 108 pages to sports. The *News* went for 48 of 88. The next day, the *Post* used 39 of 104 pages for sports, the *News* 45 of 124. The day after that, the count was 48 of 128 for the *Post*, 54 of 160 for the *News*.

It's not Park Row, but who can resist the smell of linotypes, the boxy trucks barreling down the streets struggling to be first, the throwbackism of it all? From day one, battle stations in both the 33rd and 47th Street bunkers have been manned, game-plans drawn up. According to Leon Carter, the recently appointed *News* sports editor, "we have everyone in on this. The Knick back-up guy, the racing guy, Bill Finley, the Islander guy, the St. John's guy." Meanwhile, *Post* sports editor Greg Gallo, son of the Hall of Fame *News* cartoonist Bill Gallo, musters his forces. "We have all the troops armed and ready for combat," Gallo says. "With enough credentials, they'll have to clear out the bullpens for us."

On paper, the morning line reveals the following scouting report. Despite the fact that both papers turn up with the same exact headlines with depressing regularity (last week, there were two such instances—TWO TO GO! after the Yanks won game two from Boston, and WE'RE IN! after the Bombers won the series), there are decided differences in their overall gestalt. For one thing, they go in different directions, the *Post* sensibly working backward from its lead story while the *News*'s lead is buried somewhere in the middle of the auto-lease ads. Indeed, still at least subliminally under the influence of its long-departed Golden Age patron saint, the deeply hard-boiled borderline-fascist nut but great lead-writer Dick Young, the *News* presents a somewhat more traditional package. Key to this charming old-media reliance on the actual composition of readable sentences is the Mighty Lupica, the royally paid official dean of tab columnists. Lupica is justly legendary for his ability to "turn around" a piece in less than an hour, reporting included, and his high-toned prose, with its liberal invocation of baseball (fill in the sport) gods of yore, has done double duty during the Subway Series, his column appearing in both the front of the book and the back.

With such arch characters as basketball insider Pete Vecsey and the easily outraged "media critic" Phil Mushnick, the lint-raking Jonathan Edwards of the New York sports scene, on its roster, the Murdochian *Post*, with a smaller staff, sells a cheaper, gaudier sort of patter. The *Post* is full of Sturm, and much Drang. Hearts and bile are worn on sleeves: One win qualifies a team for Heaven; a loss consigns it to hell. "We're about passion and emotion," says Greg Gallo. "We're not going to finesse you." Amplifying the militarist metaphors, Jack Newfield, former *News* worker, now sometime *Post* sports nostalgiameister, says "We're the underdog here. The Vietcong. General Giap. Kosner and the rest of them at the *News* are General Westmoreland."

Let's go to the non-video tape. From the jump, the *Post* breaks out on top. As Todd Pratt hits his homer to put the Mets in the NLCS, the *News*, after running a 44-page playoff preview, unaccountably chooses to go with a DI'S LOVER TELLS ALL front page, accompanied by a picture of the still-dead princess giving her "secret lover" a polo trophy. This is a disaster, the tabloid equivalent of a 10-7 round, allowing the *Post* to capitalize with a generic BELIEVE IT! and standard ballplayer-celebration photo.

But the *News*, behind the estimable ink pot of the aforementioned Bill Gallo, still the single best link to the Better World, when ballplayers lived in places like Bensonhurst and St. Albans, battles back. In his column "Bleacher Creature," Filip Bondy refers to the Yankee Stadium Neanderthal chant "Welcome to Hell" as "standard." *News* heads like BRAVES BUST METS CHOPS whittle the *Post* lead. But the Murdoch men are far from finished. Tom Keegan, not what you'd call a stylist, nails sacred cow

(continued on page 134)

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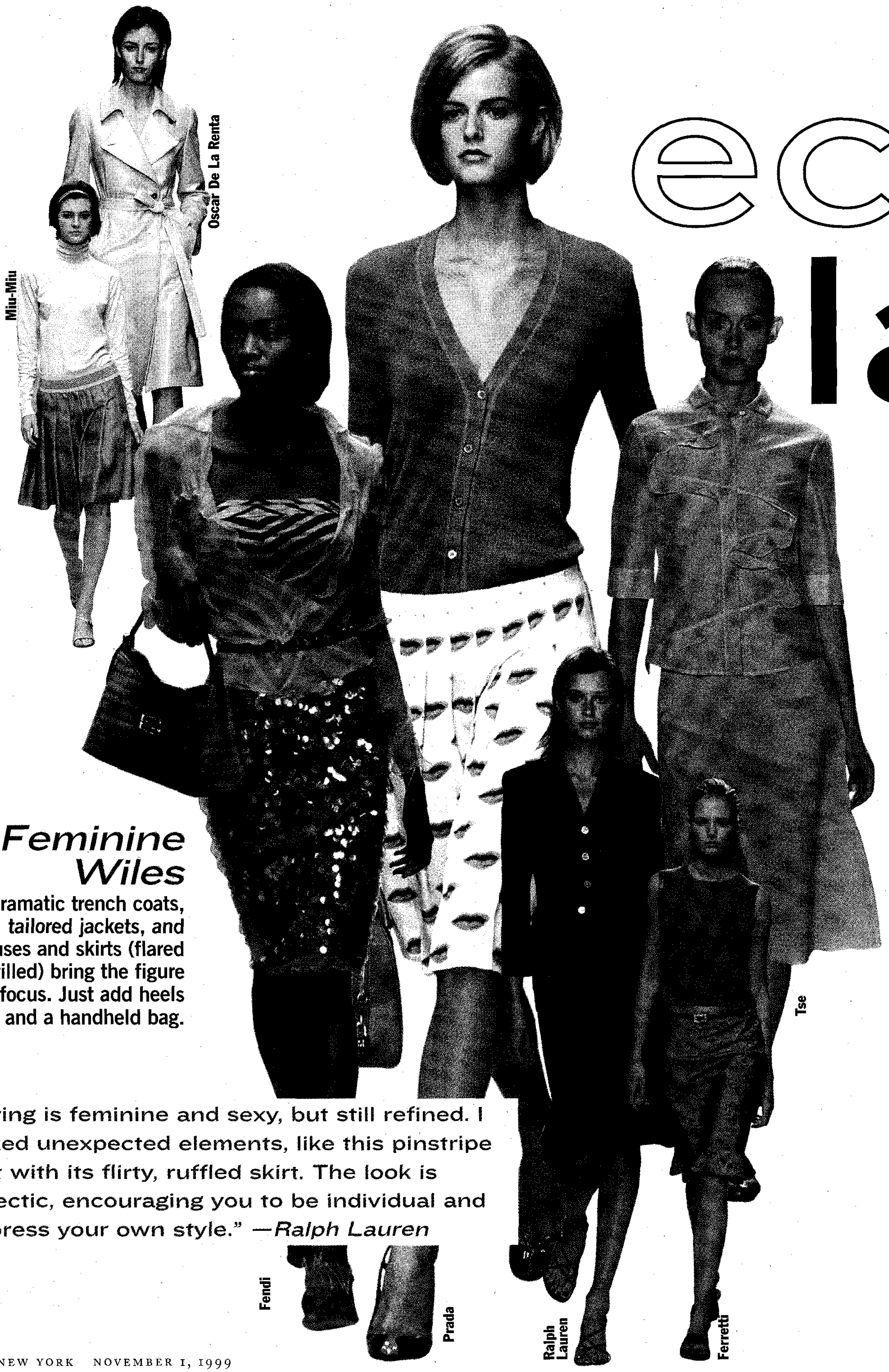
Oscar De La Renta
Miu-Miu
Tse
Fendi
Prada
Ralph Lauren
Ferretti

Feminine Wiles

Dramatic trench coats, tailored jackets, and blouses and skirts (flared or frilled) bring the figure into focus. Just add heels and a handheld bag.

"Spring is feminine and sexy, but still refined. I mixed unexpected elements, like this pinstripe suit with its flirty, ruffled skirt. The look is eclectic, encouraging you to be individual and express your own style." —*Ralph Lauren*

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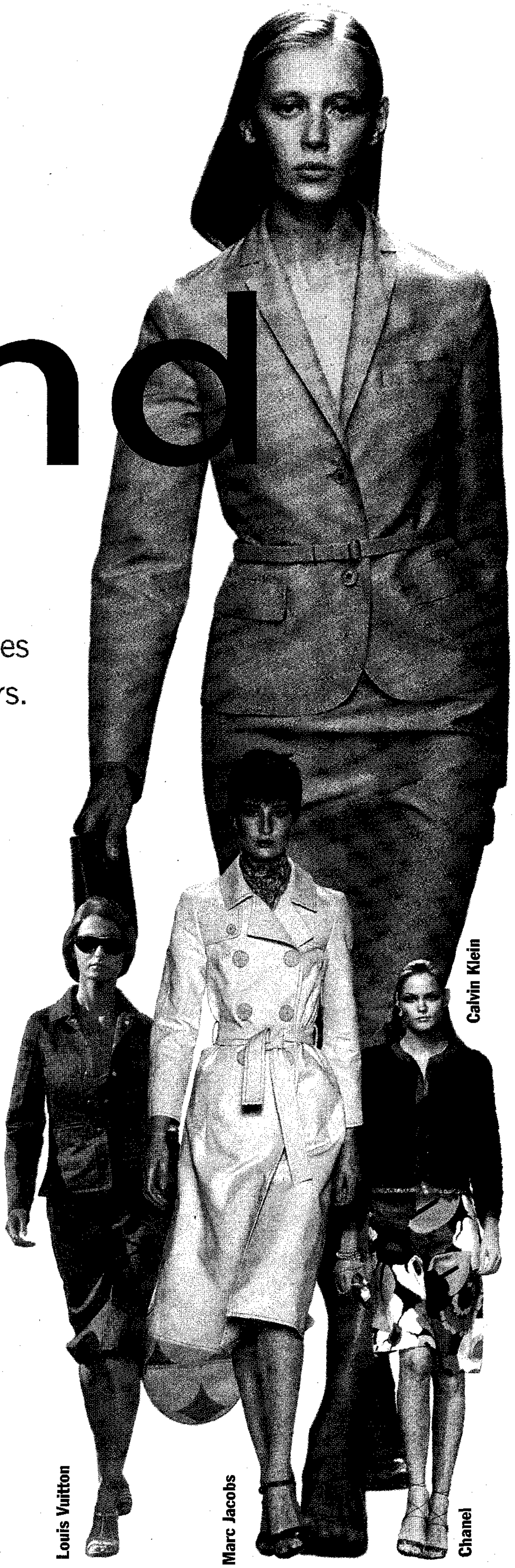


At the spring collections in New York and Europe, designers were singing along with Lionel Ritchie: "You're once, twice, three times a lady." It was the most elegant season in years.

By Mark Holgate

runway diary

New York

Sunday. It's late, it's dark, it's a scene outside the Roseland Ballroom—it can only be Versus. Madonna, Rupert Everett, Julianne Moore, Minnie Driver, and Missy Elliot all sit front-row. Les Rhythmes Digitales provide the live music. Models sashay in slashed T-shirts, micro-shorts, and studded pants while Donatella Versace stands on the sidelines, shaking her hips in time to the music and resting a protective hand on Lourdes Ciccone. Later, backstage, Donatella gushes to a film crew that "fashion and rock and roll— they're made for each other." The collection nods to the eighties (model Trish Goff's new hairstyle is very Pat Benatar). After fashion's seventies-heavy moment, it's nothing if not chronological. • Monday. Uptown, downtown—these days, what's the difference? Little, when it comes to fashion. At Carolina Herrera, one of her La Goulue ladies turns up in a Hussein Chalayan denim dress and a Fendi beaded baguette. Herrera eyes up her own daughters' generation with a slick presentation of ruffled shirts, lean pants, and shantung skirts. Her show

PHOTOGRAPHS BY FIRSTVIEW

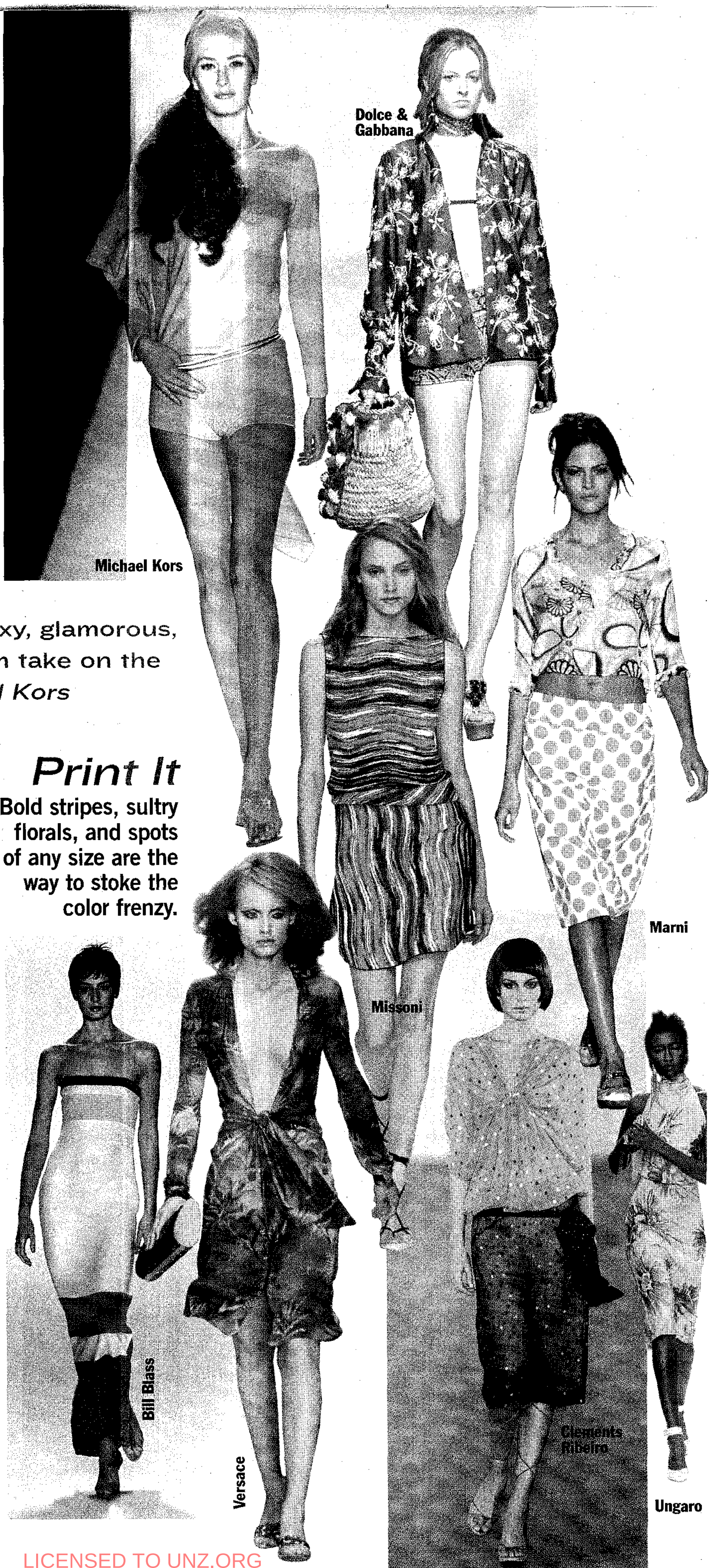
highlights the fluid, feminine style that's set to define the season, a seductive synthesis of fashion's two most recent prime movers: sleek urban chic and bohemian eclecticism. She fuses the pared-down shapes of the former with the color and embellishment of the latter, but stripped of its hippie fripperies. Another trend set to gather momentum: casual luxe. **Marc Jacobs** delivers it with his strong collection of sunray-seamed denim dresses, colored jeans, and a very *Belle de Jour* trench coat.

Tuesday. Uptown versus downtown, part II: **Oscar de la Renta**'s laser-cut leather skirts, denim pantsuits, and trench coats (believe me, this is just the beginning). That afternoon, **Daryl Kerrigan**'s soundtrack features thunder and rain. Perhaps it's fashion's equivalent of a rain dance. Two days later, Hurricane Floyd hits, and all hell breaks loose. Over to **Tommy Hilfiger** at Madison Square Garden, where Bush performs live and models wear Hilfiger's tribute to all-American style (TOMMY ROCKS T-shirts, flame-lick leather jeans, and beaucoup denim). The makeup—the most intensely blue eye shadow—is lurid enough to be seen statewide.

> "These stripes are colorful, sexy, glamorous, and sporty: It's my millennium take on the Palm Beach story." —*Michael Kors*

Wednesday. Ralph Lauren also goes ultra-feminine: great ruffled suits, gingham shirtdresses, fringed leather jeans, and halter tops worn with floaty floral skirts. Lauren spins his classic looks with some added sex appeal. Later, at **Michael Kors**, sex is undoubtedly back in. His inspiration is "Palm Bitch." With an Abba soundtrack and Barbie-tressed models, it's obvious C. Z. Guest is not the role model. It's fun, upbeat: tropical floral denims, zebra prints, beaded lace pants, jersey columns. As the audience leaves, one member passes her own (inscrutable) judgment: "All about Halston, but better than Halston." Go figure.

Thursday. The hurricane hits. Still, it's not enough to keep people away from **Bill Blass**'s dazzling finale. Crawl downtown to **Helmut Lang**, held at his store in SoHo. Spot Hugh Grant wandering in, looking nonplussed. Perhaps he was only after a raincoat. Lang's confident performance fuses lean coats and pantsuits with organza, color, and the first signs of his Prada-



Dolce & Gabbana

Michael Kors

Marni

Missoni

Bill Blass

Versace

Clements Ribeiro

Ungaro

Print It

Bold stripes, sultry florals, and spots of any size are the way to stoke the color frenzy.

Mood Indigo

Forget *designer jeans*—denim has finally grown up. In everything from sundresses to trench coats, it says "casual but luxe."

Tommy Hilfiger
Anna Sui
Hussein Chalayan
Chanel
Helmut Lang

backed accessories line: feather-trim sandals, classic-with-a-twist pumps. With New York shutting down, will **Alexander McQueen** show? He does, in a warehouse just off the West Side Highway. Models wading through inky water, acrobats suspended over a bed of nails. There are some beautiful pieces—in particular, some full-skirted dresses with cutaway detailing—but the show is weighed down by its dominatrix-goes-to-Istanbul theme.

Friday. In the elevator at **Geoffrey Beene**, the conversation turns to the McQueen show. "How was it?" Joan Kaner, of Neiman Marcus, asks Suzy Menkes. Menkes mentions the models walking through water. Kaner doesn't miss a beat: "Didn't we do that all day yesterday?" Beene's faultless collection combines his incisive cutting with restrained decoration—a matrix of polka dots here, a knotted neckline there. If Beene and Hussein Chalayan haven't met, they should. They share a cerebral approach to fashion. Chalayan's **TSE New York** collection is a harbinger of the new feminine mood, with ruffles and a beautiful palette of pinks and blues. Visit **Donna Karan** backstage. Brilliant color is also evident here. "It's where the newness lies," says Karan, gesturing to dresses in turquoise and aquamarine. Karan says that she's taking her collection back to basics. "It's about wrapping the body in jersey," she says, holding up a midnight-navy wrap dress to underline her point. **Calvin Klein** has gone back to basics of a sort, too, starting with the shirt. The show notes are a little Zen-like ("The shirt is a skirt . . ."), but the clothes are elegance itself: belted jackets and slim skirts, a jersey T-shirt worn with a snakeskin skirt, clutch bags, heels.

> "Every spring wardrobe must include some element of denim." —*Tommy Hilfiger*

London

Tuesday to Friday. The mood in London is as gray as the skies in New York. Still, Ian Schrager's new hotel—St. Martin's Lane—and its restaurant, Asia de Cuba, gives the fashion pack a new place to hang out. But there are some standouts: **Clements Ribeiro**'s soft chiffon dresses and skirts embellished with dots, vibrant florals, and huge sequins; **Burberry**'s supple leathers; **Elspeth Gibson**'s beaded pants. As ever, it's what's shown off the main schedule that interests everyone—not least **Roland Mouret**'s neo-couture, or **Luella Bartley**'s sweet, subversive take on riding

White Now

Cooler than black; wear it straight up (head-to-toe) or watered down with a splash of color.

Jil Sander
Comme des Garçons
Hermès
Valentino
Byblos

wear. On the drive to **Hussein Chalayan**, two fashion editrices are discussing Alexander McQueen's appearance at the end of his recent show. "He's got a tattoo of a love heart with initials, though I couldn't make out what they said," says one. "S loves M, maybe," muses the other. Chalayan shows at the Sadler's Wells theater, home to British ballet. He turns in a few fashion arabesques himself: off-the-shoulder dresses, inventive denim, a ravishing dress of pink ruffles. Maybe it's the theatrical setting, but by the end, the audience is shouting "Encore!"

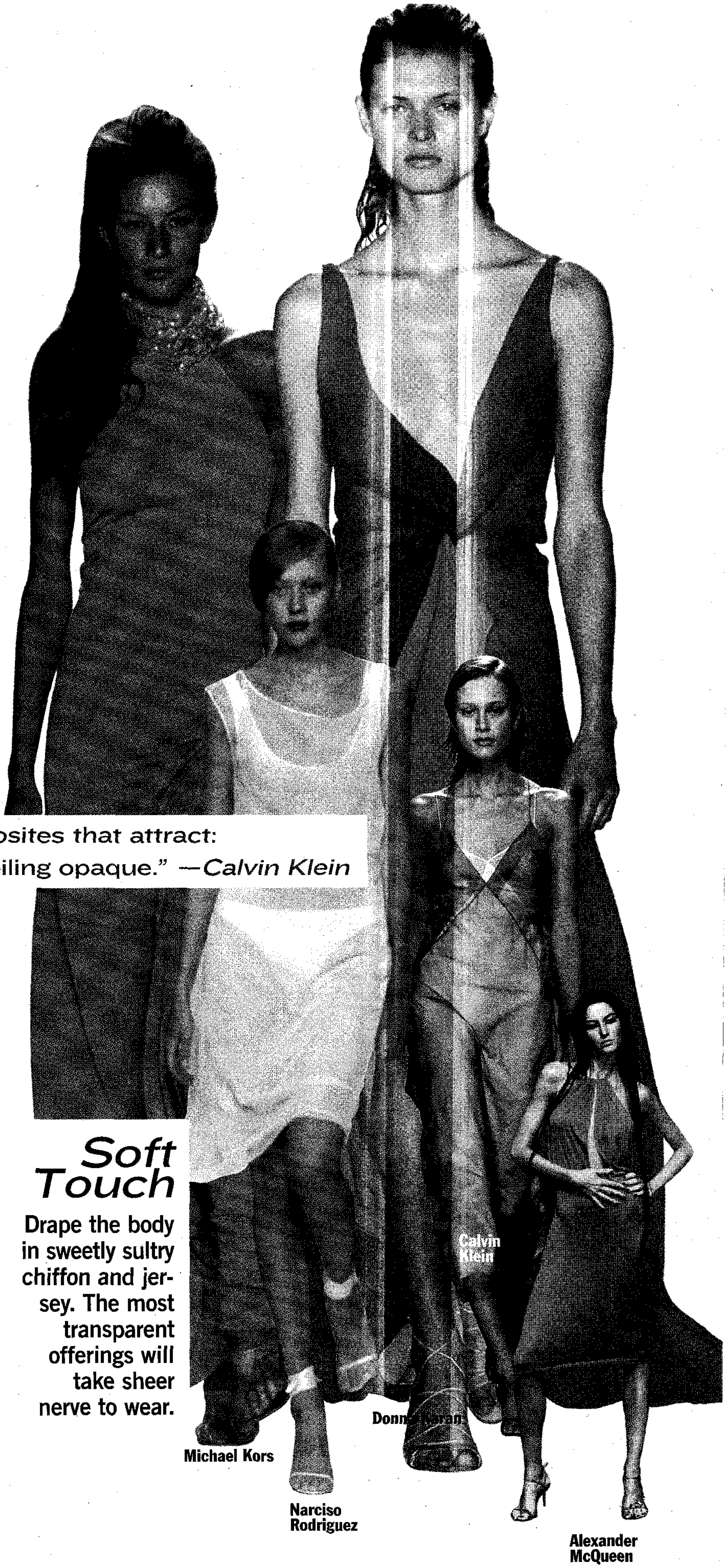
Milan

Sunday and Monday. Milan is sizzling. The intrigue surrounding the pursuit of Fendi keeps the temperature up. (Prada finally wins.) All it needs is some sex to be a real blockbuster. Correction: Milan has that too, with an awful lot of flesh on show (most of it veiled in chiffon, or exposed by the halter necks, strapless tops, and miniskirts everywhere). The week starts with **Emporio Armani**'s easy blousons and crop pants in fuchsia, lilac, and mint; **D&G**'s studded PVC punkfest; and Alberta Ferretti's **Philosophy** line of cutesy empire-waisted sundresses. Monday evening, there's a sense of expectation: Miuccia Prada has a habit of pointing the way forward. Tonight is no exception. Her planned SoHo store for **Prada** is going to be very busy with the demand for her chiffon blouses, ostrich leathers, pleated skirts, handheld air-hostess bags, and stack-heeled pumps. The audience members scribble some new words in their notebooks—*chic* and *ladylike.*

"For me, spring is all about opposites that attract: jersey with python, or sheer veiling opaque." —*Calvin Klein*

Tuesday. If Prada dictates one direction this week, then another—the eighties—comes from Tom Ford at **Gucci**, where it's deluxe flash trash: sparkling track pants, cutaway rhinestone dresses, and leather jackets with leggings, the whole lot resting on straight-heeled glittery T-bar sandals. **Narciso Rodriguez** also has his mind on that era, with a cool collection of skinny black dresses, skinny black pants, and skinny black skirts, teamed with fetish heels. (Later, in Paris, he shows a similar silhouette in white leather for **Loewe**.) It's a pity Helmut Newton—who's in town—didn't drop by to see this.

Wednesday. It's all change at **Giorgio Armani**, what with a fresh direction for his



Soft Touch

Drape the body in sweetly sultry chiffon and jersey. The most transparent offerings will take sheer nerve to wear.

accessories (Dawn Mello and Richard Lambertson, of Lambertson Truex, have signed on), a forthcoming scent (Mania), and a new space to show in (a converted chocolate factory on the edge of town). *Le tout* Milan is already primed for the event. The photographers go crazy for Tina Turner; Sophia Loren blows kisses to the crowd, while Ricky Martin slips to his seat without much fuss. Armani quietly but confidently advances his trademarks—easy tailoring, exquisite beading—with bright florals and intense color.

Thursday. A new direction, too, from **Jil Sander**, with her brilliant, austere shirts and dresses relieved by little folds of fabric on the shoulders (intellectual ruffles) and bold floral prints used on the reverse. No such subtlety at **Dolce & Gabbana**, where it's va-voom sex appeal to the max: white low-cut shirts, fringed boots, and—someone alert the *Guinness Book of Records*—the shortest beaded miniskirts ever. The setting (stalls piled with fruit, vegetables, and fish) is inspired by the markets of Palermo. Just one thing, guys: Love the show, but the smell of those vegetables under the lights . . . Race over to **Fendi** (well, as fast as Milan's archaic one-way system will allow) for gold leather coats, rippling chiffon dresses, and bags clutched or held in the crook of the arm. Fantastic show: It looks like a billion.

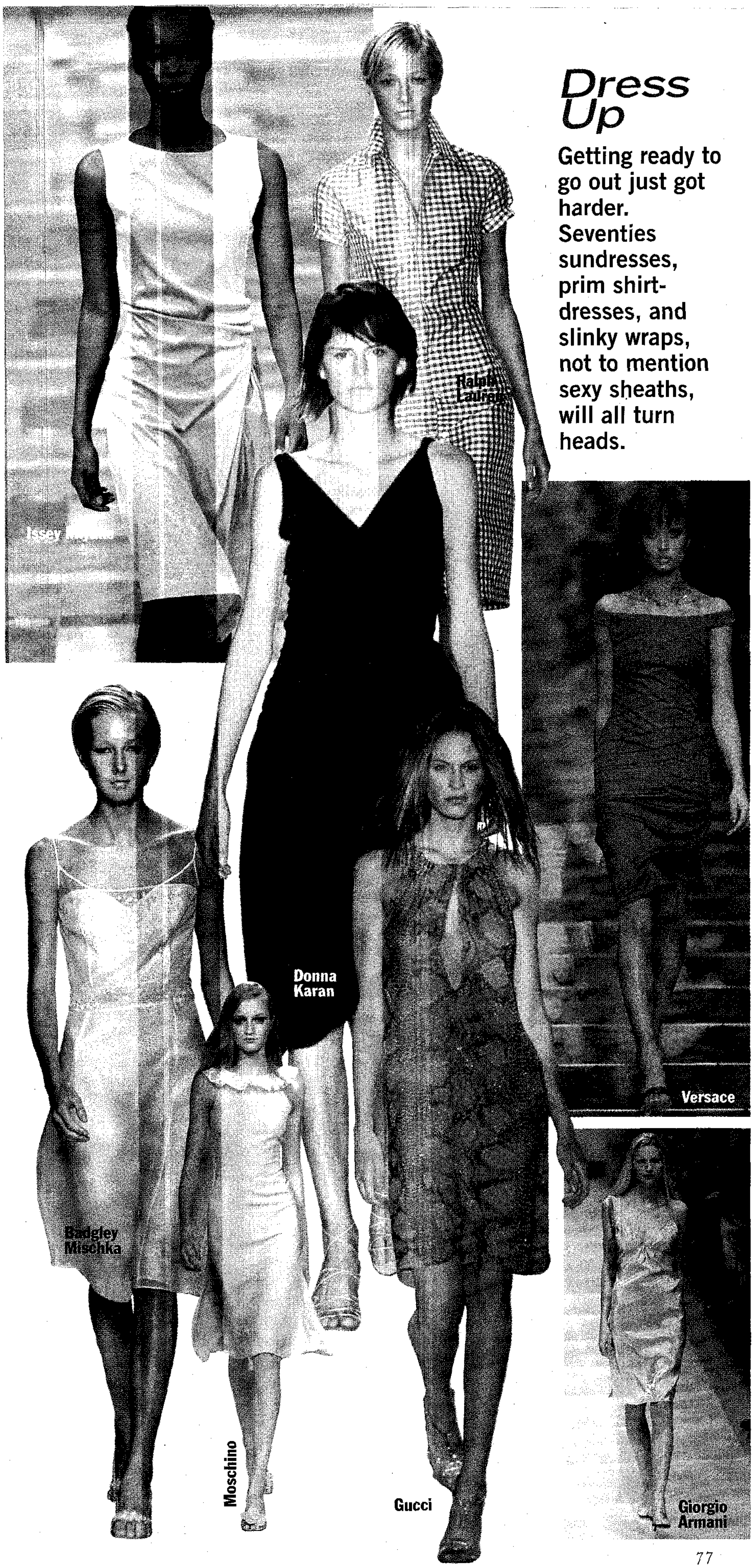
Friday. Miu Miu (shirts worn tucked into pleated mesh skirts, ruffled sweaters) and **Versace**, with Donatella's best show since she took the reins: lots of wrapped jersey dresses; scarves used for halter-neck tops with diamanté-trimmed jeans, or as the belt on a suede shirtdress; the Medusa head picked out on an evening dress; and—again—clutch bags. Donatella knows ladylike, too, even if she does it sexier than most.

Paris

Sunday. Arrive at **Balmain**. Hard to get through the crowd of photographers snapping Christina Ricci at the entrance. She has been seated beside Ivana Trump—which pretty much sums up Balmain old and new. Joseph Thimister's first ready-to-wear show: inventively cut clothes—canvas trench coats, black lacquered-silk evening dresses—offset by "caught in oncoming traffic" lighting. **Yohji Yamamoto** shows late at night. Alexander McQueen, Narciso Rodriguez, Donna Karan, and Giorgio Armani are present. It's a trend that lasts all week: Jean-Paul Gaultier and Azzedine Alaïa sit at Hermès, Tom Ford at Chloe, and Marc

Dress Up

Getting ready to go out just got harder. Seventies sundresses, prim shirtdresses, and slinky wraps, not to mention sexy sheaths, will all turn heads.



runway diary

Jacobs at Givenchy. It's a compliment to the designer showing—a little like Martin Scorsese turning up at your premiere if you're a movie director. Yamamoto emphasizes construction (cutting instructions stitched onto strapless calico dresses), though the two-belted trench coats over full skirts are really magical.

Monday. How to head up design at **Yves Saint Laurent**? That's Alber Elbaz's challenge. Last season he just about pulled it off, but this time . . . The snakeskin trench coat might have worked, but little else did. Yves Saint Laurent is ripe for a makeover into a glossy luxury-goods brand, with a design heritage that most companies would kill for. It's left to Marc Jacobs to deliver a lesson in hip, modern luxury for **Louis Vuitton**, with his ode to *Working Girl* (though it's the secretarial look of *9 to 5* that he's paying homage to: tie-neck silk blouses, shirtdresses, topstitched denim). If you're in charge of a luxury-goods house, do you go mad with the logos? Jacobs does (as do others this week) with a reworked version of the Damier checkerboard, while Martin Margiela prefers not to, sending out an understated, assured collection of navy trenches, suede pants, and waist-slung saddle bags for **Hermès**. Very late showing for young Belgian **Olivier Theyskens**. "Grace Kelly on acid," whispers someone beside me. (This, apparently, is a good thing.)

Tuesday. **Valentino**'s show opens with a facsimile of the white belted coat that the designer made for Jacqueline Kennedy in 1964, then proceeds with lots of pretty florals. It's sexy and sophisticated, which is more than can be said for John Galliano's collection for **Christian Dior**. It might have seemed witty to reference logos from other houses—the Hermès scarf, the Gucci snaffle—but the joke fell flat in the telling. Add mixed references to riding, fencing, and Lauryn Hill as his muse—and it's confusion. It's a shame. Galliano has talent, and, when seen at the showroom a few days later, some of the clothes (a curvy denim jacket, a cream riding coat) and accessories (the new saddle bags, the bead-strap Malice bag in pony and snake skins) are good. Meanwhile, **Comme des Garçons**'s Rei Kawakubo is feeling romantic, with masses of ruffles. She does ladylike with pale shift dresses and coats that wouldn't look out of place at Daniel.

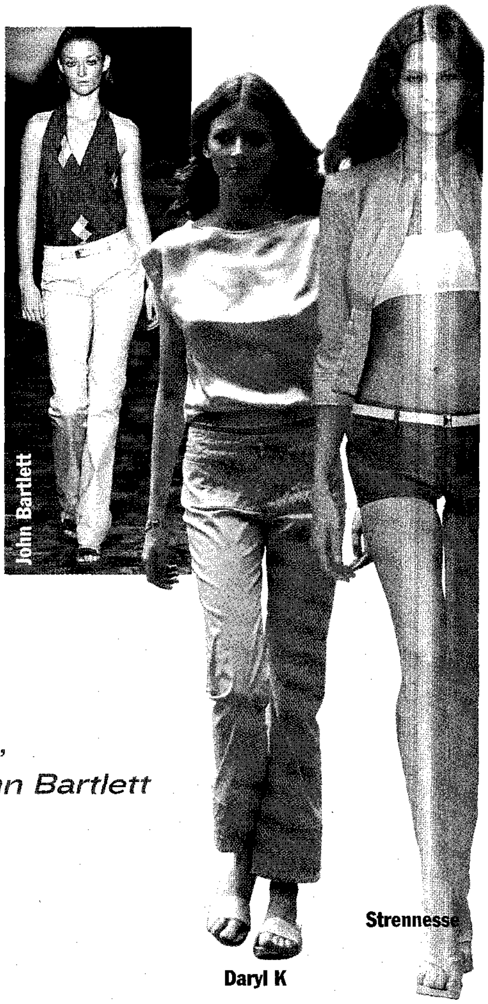
"For spring, a woman needs great pants, something ruffled, something sheer—and a good travel agent, as well." —*John Bartlett*

Wednesday. Stella McCartney for **Chloe** shows the tightest white jeans and tops that amount to little more than a few gold chains: This girl loves the sex factor. So do Emanuel Ungaro (a fabulous, disco-beat-fueled riot of color and pattern) and Alexander McQueen's **Givenchy**, where leather jackets and skirts; racing sweaters; and a palette of navy, orange, and yellow are put through their eighties-style paces to fine effect. No disco, or eighties, at **A. F. Vandevorst**'s presentation of corsets, veiled sequin dresses and suits, shown miles from anywhere. Some said the setting evoked Turkish steam baths. To me, it was all about that controversial Deborah Turbeville seventies fashion shot of women lying around a bathhouse. Whichever, it was effective. Pity about the heat, though. No wonder the models started disrobing.

Thursday. Designers often give their models hints on how to act on the runway. Here's the improv class that Michael Kors gave them at **Celine**: "You're the richest, sexiest, most beautiful woman in St.-Tropez. You shop, sleep, and dance the day and night away. Men want you, and women hate you. Be super-sexy and glamorous." You'll think this way, too, when you slip into Kors's knockout turquoise tie-dye prints, white leathers, and vertiginous mules. It's a more low-key holiday look that Peter Speliopoulos creates for **Cerruti Arte**, and it's none the worse for that: ribbon-trim shirts, strapless tops, crop pants, and full skirts, in lilac and green or with embroidered dots. At **Balenciaga**, it's an eighties-redux moment, and even if some of the pieces are for the runway only (harem pants, anyone?), there's still enough of the things that designer Nicholas Ghesquiere does well: ultranarrow pants, voluminous tops.

Friday. In a week of eighties references and logomania, Karl Lagerfeld at **Chanel** plays it cool, to dazzling effect: Technicolor snakeskin jackets, jeans, full skirts, billowing tops. The interlocked C's turn up on ruffled chiffon dresses in splashy florals. **Jean-Paul Gaultier** is also throwing out ruffles and florals with abandon.

SO, FOUR CITIES IN AS MANY WEEKS, AND more than a hundred shows later, the message is clear: *Adios*, aggressive urban chic; bye-bye, bohemia. Welcome to the colorful, flirty year 2000. ■



John Bartlett

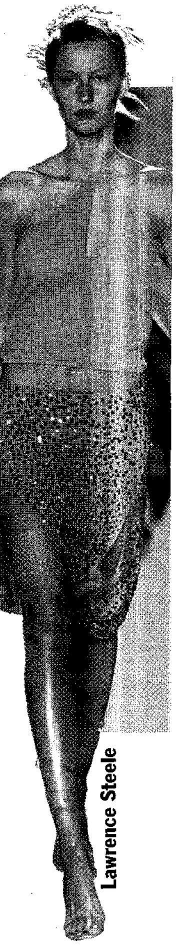
Daryl K

Strenesse

Geometry Lesson

Necklines take the plunge in new shapes and angles: scarf necks, halters, or no straps at all.

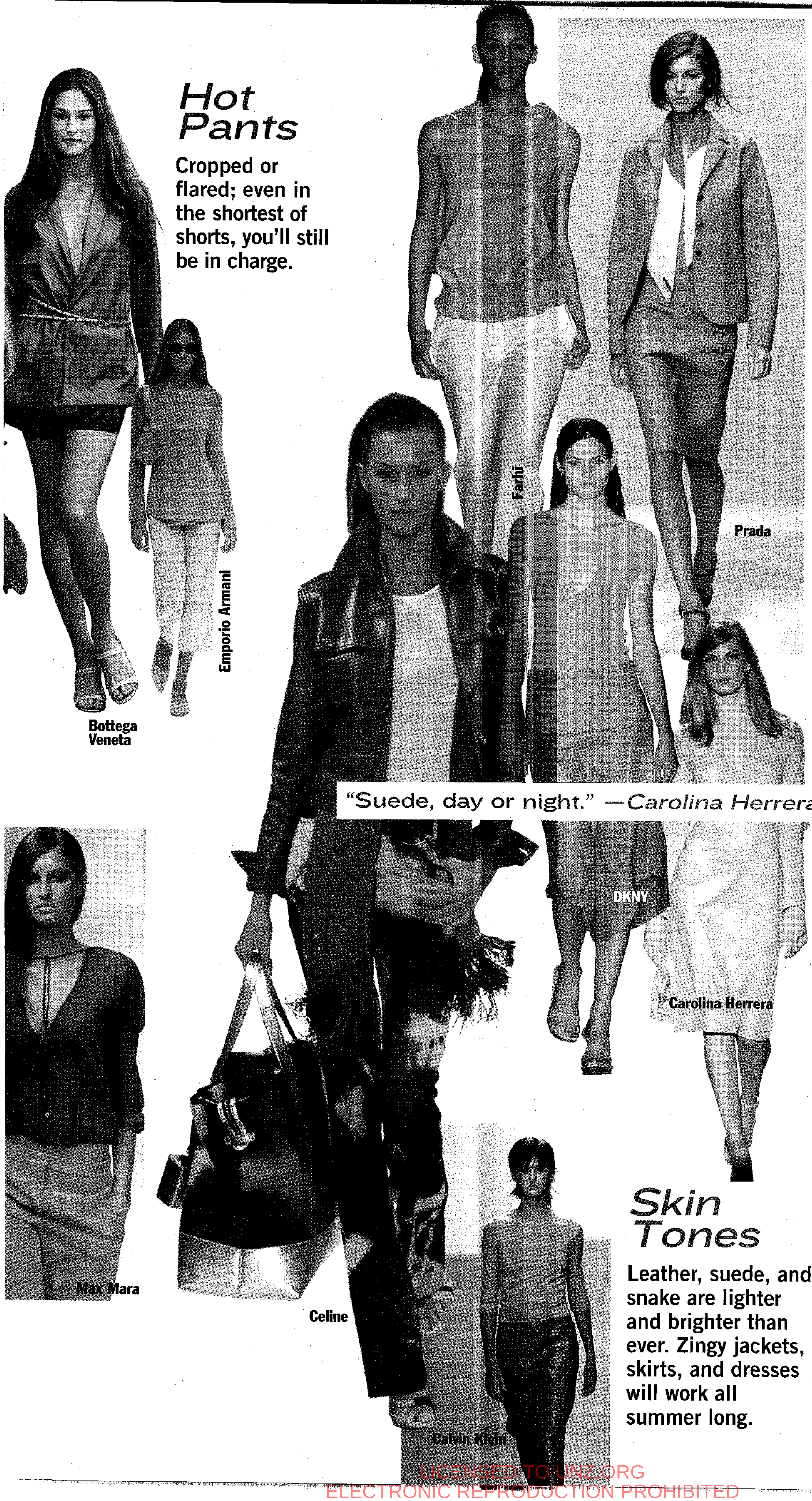
Yohji Yamamoto



Lawrence Steele

Hot Pants

Cropped or flared; even in the shortest of shorts, you'll still be in charge.



"Suede, day or night." —*Carolina Herrera*

Skin Tones

Leather, suede, and snake are lighter and brighter than ever. Zingy jackets, skirts, and dresses will work all summer long.

Buyer Aware

Kal Ruttenstein, Bloomingdale's
"Denim is the fabric of the season, and the perfect thing for Bloomingdale's—it's very American. We have great optimism for this denim rebirth."

1. **Marc Jacobs**'s pink denim jeans and jackets
2. **Anna Sui**'s denim *bustier*
3. **DKNY**'s nude leather camisole and jeans

James Aguiar, Bergdorf Goodman
"The first word that comes to mind is *pretty;* the second is *sexy.*"

1. **John Bartlett**'s nude, ruffled chiffon dress
2. **Dolce & Gabbana**'s beaded evening trousers
3. **Oscar de la Renta**'s denim trench coat

Gail Pisano, Saks Fifth Avenue
"Ruffles are strong, as is denim—and the blouse and skirt is the key silhouette."

1. **Prada**'s blouse with softly pleated skirt
2. **Ralph Lauren**'s ruffle-trim glen-plaid skirt
3. **Michael Kors**'s cropped cable sweater

LaVelle Olexa, Lord & Taylor
"Spring's upbeat—both clothing and accessories were colorful, embellished, and very feminine."

1. **Yeohlee**'s trench coat
2. **Calvin Klein**'s cropped leather shirt jacket
3. **Donna Karan**'s wrap blouse

Stacey Kaye, Henri Bendel
"Color continues, and there are more prints than ever."

1. ***Chloe***'s *low-waist jeans with fringed edge*
2. **Pucci**'s Palm Beach–style jersey shift dress
3. **Catherine Malandrino**'s python jeans jacket

Judy Collinson, Barneys New York
"It's sensual, colorful, and decorative, with prints, beading, and sheer fabrics. There was also a more refined, ladylike aspect—lots of leather, jersey, trenches."

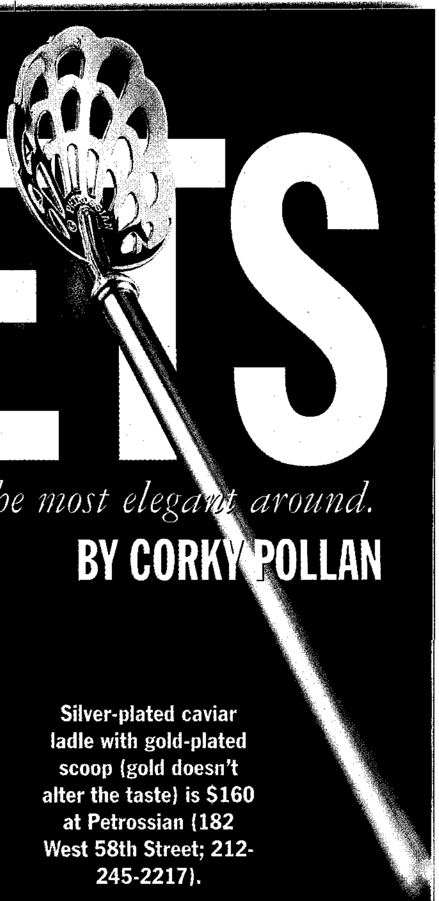
1. **Hussein Chalayan**'s sleeveless white tree-print dress
2. **Burberry**'s leather jacket
3. **Dries Van Noten**'s short floral shell and linen skirt

BEST BETS

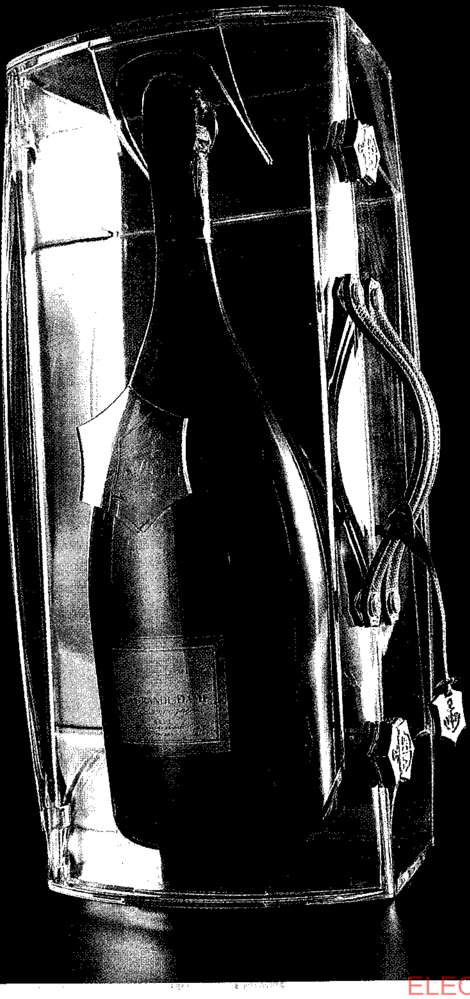
Haute edibles demand swank servers; here are eight of the most elegant around.

BY CORKY POLLAN

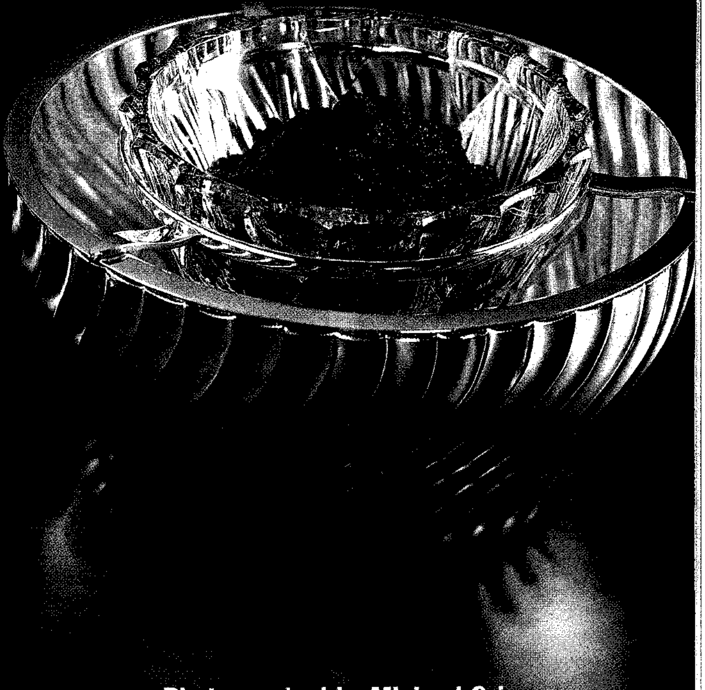
Telescoping sterling-silver swizzle stick with a semi-precious agate ball is $125 at Asprey & Garrard (725 Fifth Avenue, at 56th Street; 212-688-1811).



Silver-plated caviar ladle with gold-plated scoop (gold doesn't alter the taste) is $160 at Petrossian (182 West 58th Street; 212-245-2217).



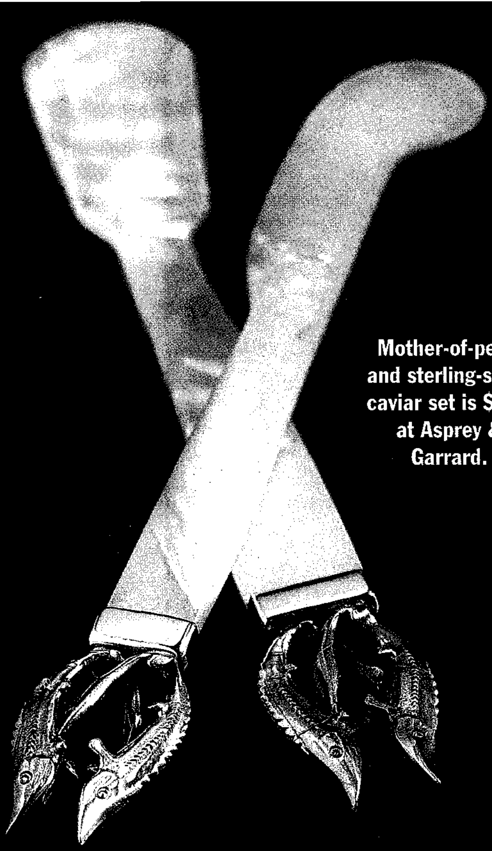
Champagne Veuve Clicquot Lucite travel case outfitted with leather handles and silver fittings and filled with a magnum of La Grande Dame Brut 1990 is $450 at Morrel & Company (One Rockefeller Plaza; 212-688-9370).



Torchon sterling-silver caviar server with faceted cut-glass bowl is $4,250 at Buccellati (46 East 57th Street; 212-308-2900).

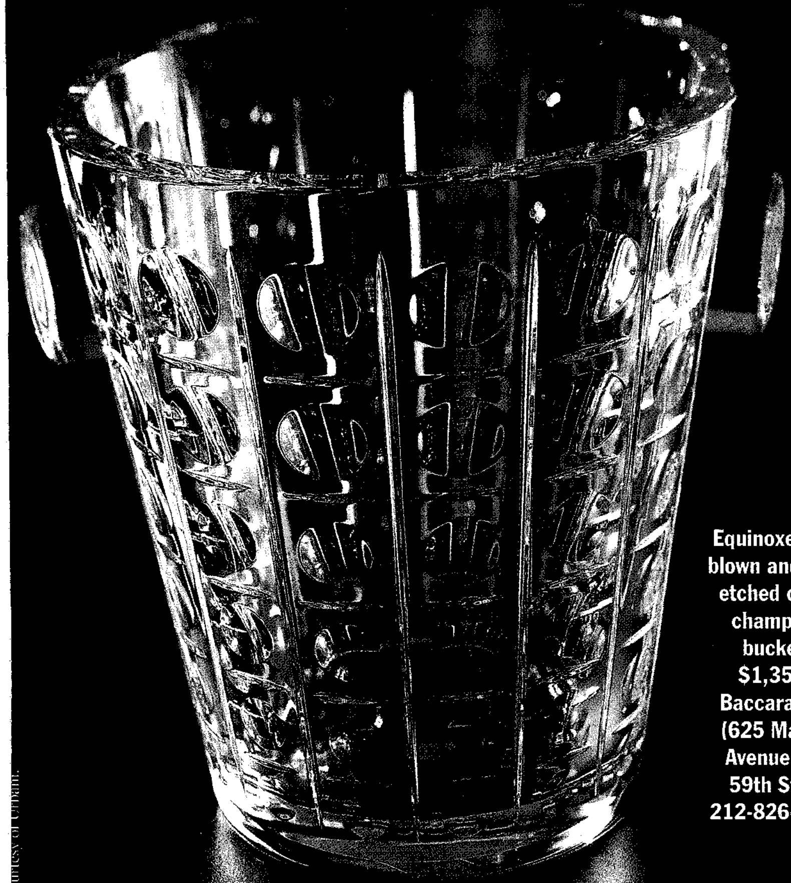
Photographed by Michael Grimm

Send shopping questions to Corky Pollan, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999.



Mother-of-pearl and sterling-silver caviar set is $315 at Asprey & Garrard.

Italian handmade reproduction Art Deco sterling-silver truffle slicer is $150 at Urbani USA (800-281-2330).



Equinoxe hand-blown and hand-etched crystal champagne bucket is $1,350 at Baccarat, Inc. (625 Madison Avenue, near 59th Street; 212-826-4100).

Salviati crystal champagne flutes are $60 each on Bergdorf Goodman's seventh floor.

Truffle courtesy of Urbani.

NEW YORK SIMPLIFIED

SMARTCITY

Costume Drama

Still haven't decided what to be for Halloween? Don't sweat it. These stores will bring your freakiest fantasies to life. By Sarah Bernard

CONSIDERING HOW MANY OF OUR fellow New Yorkers treat every day as though it were Halloween, the panic and desperation the big night inspires is downright puzzling. But the truth is, no matter how "so not creative" you claim to be, pairing a ratty hooded sweatshirt with *CHiPs*-style aviators and calling yourself the Unabomber isn't going to cut it. Not to worry. Whether you are facing a frantic, eleventh-hour makeover or merely need a final flourish for a costume you've been honing for months, these shops will ensure that you leave the party with the most candy.

Patricia Field

10 East 8th Street; 212-254-1699

Disco queens and club kids may peruse the racks like it's Neiman Marcus, but for the rest of us, this boutique is a gold mine of Halloween opportunities. It's Field who gives the stars of *Sex and the City* and *Spin City* their sultry Gotham flair, and her store is stocked with similarly risqué ensembles for girls (sequined tube tops, $28) and girly men (silver lamé evening gowns, $84; matching boa, $45). Naughty trick-or-treaters may want to slip on a red-and-white velvet Santa's helper suit ($150, with matching fur hat and thong). Downright trampy ones can squeeze their way into rubber nurses' frocks ($245) tight enough to make even Carrie Bradshaw blush.

Abracadabra

19 West 21st; 212-627-5194

If you're still relying on your high-school hockey mask, get some monster cred at this Halloween emporium. Over 3,000 rubber and latex masks (starting at $18), from Darth Maul to salivating werewolves and bloodthirsty vampires, line the walls. Downstairs, Victorian ball gowns hang alongside Austin Powers's blue-velvet suit. (Dr. Evil and child-size Mini-Me also available.) Most are rentable ($35–$700). If you're met with a line of fellow procrastinators zigzagging past the haunted house out front, cab it to **Halloween Adventure** (104 Fourth Avenue; 212-673-4546), where you'll find a similar selection (Mike Tyson, Queen Mum, bug-eyed-alien heads) for sale only.

Leather Rose

412 East 9th Street; 212-529-6790

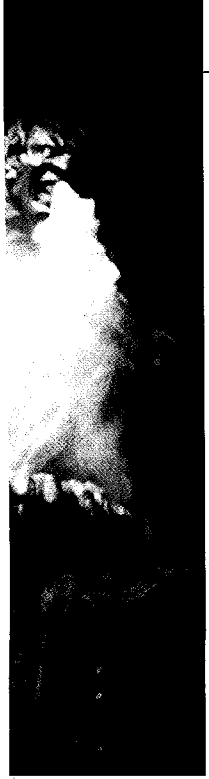
Air-guitarists amped up from too many episodes of *Behind the Music* can come to this East Village atelier to live out their glam-rock dreams. Surrounded by framed thank-yous from bands like Van Halen and White Zombie, owner Aldo Kleyn assures customers that he can make all their buttery-leather fantasies come true, whether it's a bikini for Jennifer Lopez, a belt for Xena, or a Prada-esque *Matrix* ensemble with a $2,800 price tag for an adoring Keanu fan (now *that's* scary). Everything is made to order. A pair of his trademark pants take over a week, but he can whip up a leather Zorro mask ($20), a bikini top with red and yellow flames ($85), or a feathered snakeskin choker ($35) on just a few days notice.

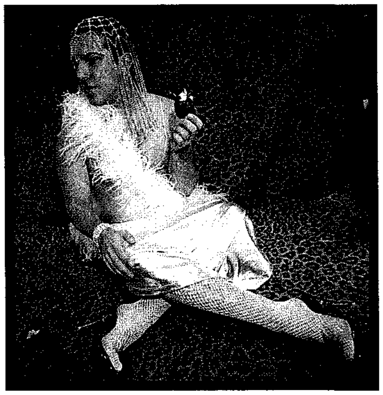
Western Spirit

486 Broadway; 212-343-1476

Urban Cowboys and Indians will think they've stumbled onto to the set of *Young Guns 2*. This shop is the city's best resource for authentic Navajo headdresses

Photographs by Scott Jones.





Free to be me: Get in touch with your inner cowpoke (or naughty elf) at, from left, Western Spirit, Patricia Field, Abracadabra and Patricia Field.

(from $625), shiny rodeo-fringe shirts ($125), and alligator boots (from $750), spurs not included. They've outfitted the cast of *Annie Get Your Gun,* salsa diva La India, and Oasis' Noel Gallagher, who fancied a regal $1,700 headdress with feathers to the floor. Customers without record deals can head to the second level where a pass through the Stetsons ($25 to $70), holster sets ($75), and Daniel Boone raccoon hats ($18) will turn even the feeblest of city slickers into a Marlboro man.

Pearl River Mart

277 Canal Street; 800-878-2446

To adopt one of Madonna's Eastern-inspired personalities, start here. The kimonos ($39.59) and silk Chinese dresses ($90) will make a geisha out of any willing material girl. If you have a different video in mind, head to **Om Saree Palace** (134 East 27th Street; 212-532-5620) for magenta and forest-green embroidered sarongs ($55), short-sleeved "choli" blouses ($20), and an array of caftans in muted pastels ($35–$85.95). Bindis for the forehead come $3–$5 for a pack; those who still haven't gotten a navel ring can check out their selection of jeweled belly buttons ($5–$7).

Lee's Mardi Gras

400 West 14th Street; 212-645-1888

Long before the meatpacking district became ground zero for pricey boutiques and moules-frites, Lee's was supplying size-15 stilettos and taffeta gowns to drag queens—and the occasional investment banker. From breast forms ($5–$400) to hip pads ($39.98), Marilyn wigs ($40–$200), and sweater sets, Lee's will turn you into the girl you've always wanted to be. To accommodate the extra traffic and to celebrate their thirtieth—which just *happens* to be October 31—the boutique will be open on Sunday from 11:30 A.M. to 6:30 P.M.

Canal Jean Co.

504 Broadway; 212-219-0312

The last time you were here, they were blaring Cyndi Lauper's new single. But it's worth braving a return to the cavernous multiplex for its electrifying selection of makeup, psychedelic bouffant wigs (think Melanie Griffith in *Something Wild*), and stringy platinum tresses (think Donatella Versace on any and every party page). A white shag-rug coat ($249) will turn even the most staid J. Crew habitué into a stylish pimp—or at least Kid Rock. Cheap costume enhancements include temporary tattoos, glittery body gels, rainbow eyelashes, and semi-permanent (yeah, right) hair color.

From Around the World

209 West 38th Street, Suite 1207; 212-354-6536

Rifling through vintage stock is as draining as a Barney's sample sale; save yourself the trouble by making an appointment at this garment-district showroom. The owners, who also rent clothes to TV shows and editorial shoots, make retro outfitting feel like shopping couture. This week, they're extending their appointment hours (Monday through Friday, 9 A.M.–8 P.M.; Saturday, 10 A.M.–6 P.M.) to help you pull from never-before-worn late-fifties cocktail dresses ($150), Vegas–style sharkskin blazers ($75–$150), Hawaiian-print shirts ($50–$150), or Polynesian shift dresses ($50–$150). Cargo-style military gear ($60–$150) and embroidered peasant blouses ($50–$150) can do double duty as everyday duds.

Gerry Cosby & Co.

3 Pennsylvania Plaza; 212-563-6464

If those beer-chugging jokers with the face paint haven't snapped up all the Mets and Yankees paraphernalia this side of the Hudson, Cosby can quickly transform you into Derek Jeter or Mike Piazza, minus the million-dollar contract. Mets fans have their pick of five different styles—three versions of the home jersey (black, white or pinstriped, $200 with players' names); and two versions of the away (gray or black, $224). Yankees loyalists get a cheaper deal ($160 for home; $170 for away).

NAVIGATOR

Q: I've always been known as "the funny guy" but have never had a chance to share my unique sense of humor with a live audience.

A: Finding a stage and an audience is the easy part; making 'em laugh is up to you. Several Manhattan venues host "open mike" or "new talent" nights at little or no cost. (Of course, the price your ego might pay is another story.) New York Comedy Club (241 East 24th Street; 212-696-5233) opens its stage on Monday evenings to any brave soul willing to pay $3 and put his funniest foot forward for 5 minutes. (Kurt Vonnegut often turns up in the audience on open-mike nights, but, hey, no pressure.) Another option is to call ahead and book yourself into its "New Talent Showcase," presented Fridays at 7 P.M. and Saturdays at 7:15 P.M.—just bring three paying audience members at $10 a head, and take home a free videotape to distribute or destroy. The truly precocious—or foolhardy—jokester is free to try out for its professional lineup. The next audition is on November 4 from 4 to 7 P.M. For a quick primer on stand-up technique, check out Stand-Up NY (236 West 78th Street; 212-595-0850). They provide a complimentary comedy lesson—two hours of instruction followed by a practice performance. If further study is needed, Carolines on Broadway (1626 Broadway; 212-774-4277) offers a $349, eight-week class taught by twenty-year veteran jester Tommy Koenig, where you'll be on a stage, mike in hand, from the first class.

Tara Mandy

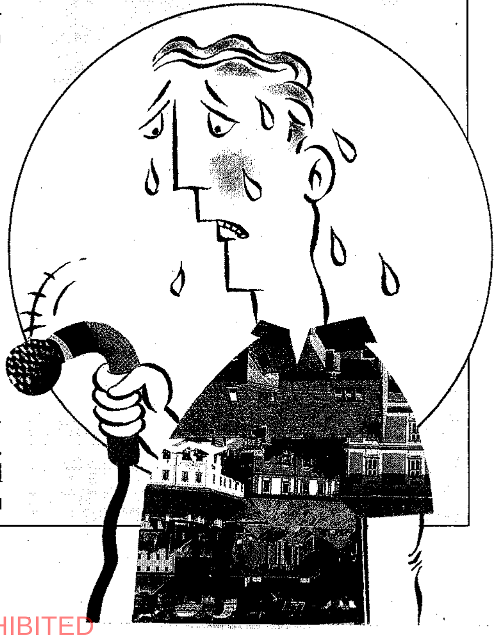
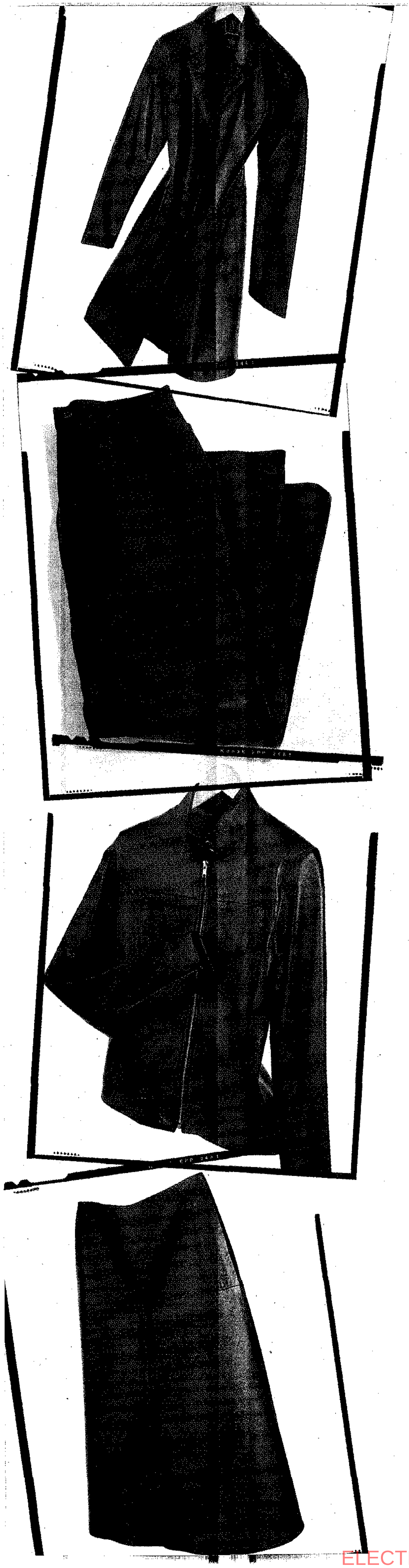


Illustration by Matthew Martin.



SALES & BARGAINS **SHYAMA PATEL**

The Skin Trade

Hide in plain sight: *This season, you must have black leather—and these budget picks will satisfy* **your inner (and outer) animal.**

YOU'RE DESPERATE BY NOW TO PICK up something leather to blend in with the fashion crowd—a motorcycle jacket à la Gucci, a Calvin Klein–esque trench, or at least a pair of skinny, hip-hugging pants like the ones from just about every high-end designer in town. Cheap skin (that doesn't feel like beef jerky) isn't easy to find—or at least, it wasn't. But now there are plenty of budget-priced essentials for you to road-test.

The trench: Best when lean and cut to knee-length or longer. The better deals are **I.N.C**'s matte, super-skinny four-button style ($299 at Macy's), **Gap**'s slightly roomier, shiny five-button version ($250), and **Lord & Taylor**'s matte four-button coat with a chic covered placket ($290; also, check the rest of Lord & Taylor's store-label leather line—everything's sharp, and most of it's well under $300).

The motocross jacket: Best when slightly cropped, in thin, seamed leather to eliminate bulk. Try **Steve Madden**'s shiny, burgundy leather one ($190 at Bloomingdale's); or, for a find that's really brand-new, check out **Esprit**'s black version—it's expected to arrive at Macy's and Bloomingdale's early next week ($198).

The bootleg pant: Best when they sit low on the hips, hug through the thighs, and end with a subtle flare. Chances are, you'll need to try on a few for that perfect fit. Good starts: **Gap** shiny-finish five-pocket jean ($175), **Express**'s matte version ($140), or **XOXO**'s ultra-skinny bootleg pant ($200 at Macy's). If your body screams for bottoms with a longer rise, check out **Original Leather**'s rugged, greasy-looking jeans ($249).

The skirt: Best when it rides low (so there's none of that tummy bulge when you sit), and when it comes at least to the knee. For soft, matte, and A-line, try **New Frontier**'s black 25-inch style ($192). If you prefer shiny, check out **Banana Republic**'s mid-calf skirt with whipstitched seams ($248). And if you're scared of packing too many trends, try on **Siena Studio**'s classic, tab-front pencil skirt in soft black leather ($179 at Saks Fifth Avenue).

Macy's Herald Square (212-695-4400); Gap (for store information, call 800-GAP-STYLE); Lord & Taylor, Fifth Ave. at 38th St. (212-391-3344); Bloomingdale's, Lexington Ave. at 59th St. (212-705-2000); Express (for store information, visit www.express.style.com); Original Leather, 171 W. 4th St. (212-675-2303); New Frontier, 230 Columbus Ave., near 71st St. (212-873-7444); Banana Republic (for store information, call 888-BR-STYLE). Saks Fifth Avenue, Fifth Avenue at 49th Street (212-753-4000).

Calf price: From top, I.N.C trench coat, Express jeans, Esprit jacket, New Frontier skirt.

Picks of the Week

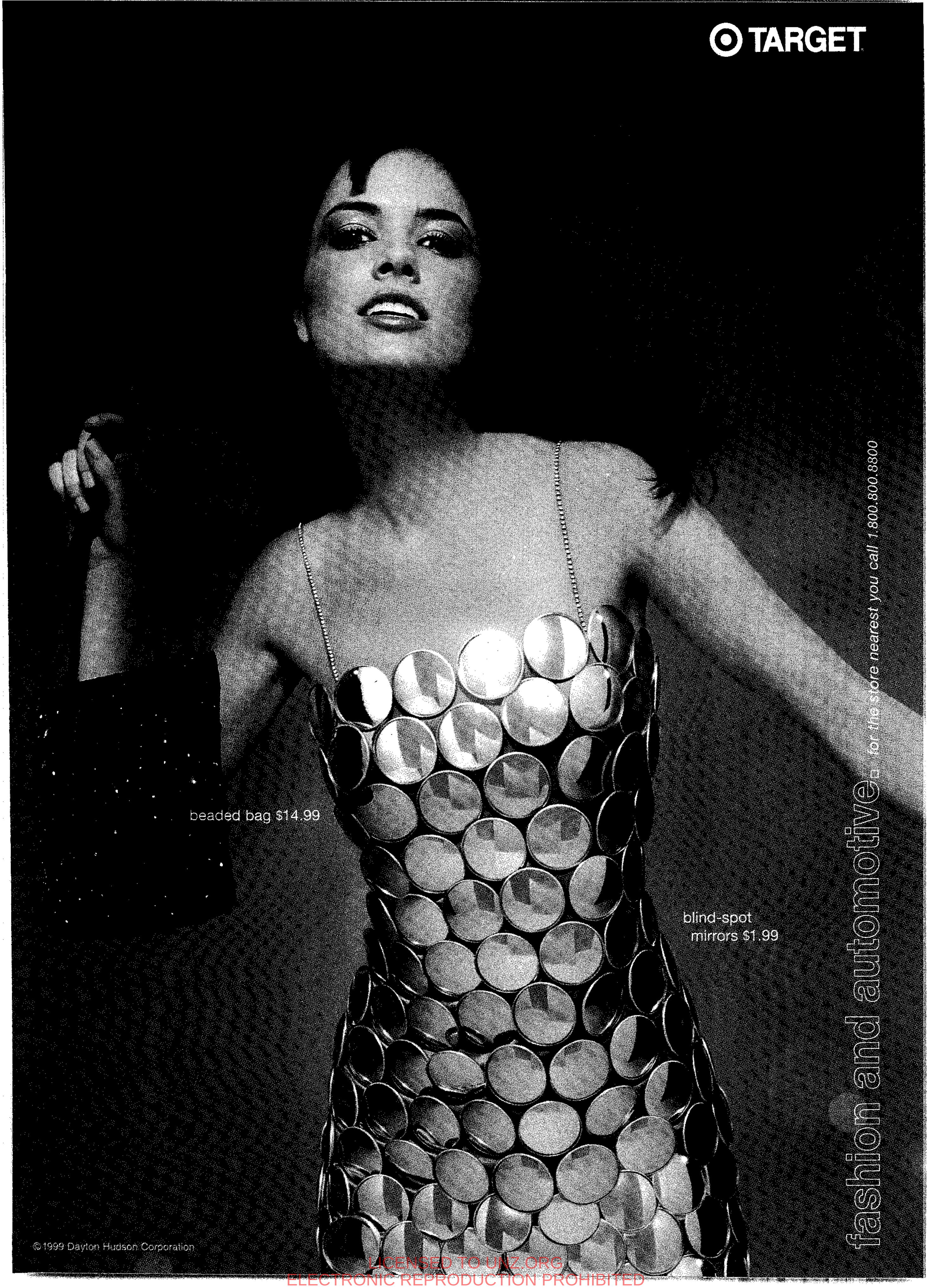
Delman, Studio Delman, Nina, and Nina New York shoes are at least half off at the company's fall sample sale. The classic-shaped, pretty-colored loafers, ballet flats, and mules are usually available only at stores like Bergdorf Goodman. At the showroom this week, they're all $65–$85. *730 Fifth Ave. at 57th St., eighth floor (399-2323); A.E., M.C., V.; Mon.–Fri. 10–7; 10/27–10/29, 11/1–11/3.*

Han Feng's colorful, Eastern-influenced fall clothes are sold at stores like Henri Bendel and Takashimaya. At her showroom sale, you can pick up samples and leftover stock at 50–75 percent off. Prices are from $30 for a smocked blue taffeta scarf to $150 for a layered, charcoal wool skirt to $400 for an iridescent orange quilted velvet coat. Sizes S–L. *333 W. 39th St., 12th floor (212-695-9509); cash only; Wed.–Thurs. 8–7, Fri. 8–4; 10/27–10/29.*

Dana Buchman's fall sample and stock sale has tons of easy, wearable clothes for the office or weekends at huge discounts (both from the main collection and the lower-priced Dana B & Karen line).

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographs by Michael Kraus.


TARGET
beaded bag $14.99
blind-spot mirrors $1.99
fashion and automotive
for the store nearest you call 1.800.800.8800

©1999 Dayton Hudson Corporation

Jackets, dresses, and blazers are $70; pants are $50; skirts, shells, and sweaters are $40; and handbags are $25–$50. *560 Seventh Ave., at 40th St., second-floor auditorium (212-744-2660); A.E., M.C., V.; Mon.–Thurs. 9–6:30, Fri. till 5; 10/25–10/29.*

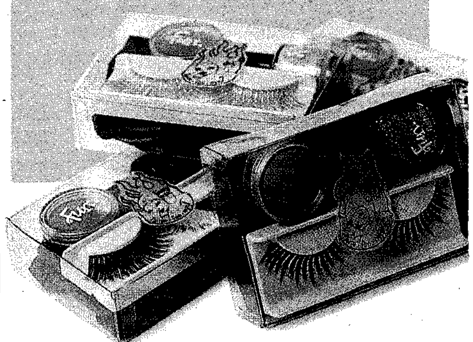
Kenneth Jay Lane is having his first-ever showroom sale. You know the stuff (elaborate, high-end costume jewelry that looks like the real thing)—and that it's usually only to be found in stores like Saks and Bloomingdale's. Here, prices are all more than half off: Earrings are $15–$50, necklaces are $30–$300, and bracelets are $12–$100. *20 W. 37th St., ninth floor (212-868-1780); M.C., V.; Tues.–Fri. 11–3; 10/26–10/29.*

The D&D Building and New York Design Center are teaming up for a furniture-and-home-decor sale in which approximately 50 vendors will take 50 to 85 percent off their wares. Manufacturers include Stark Carpet, Mittman, Brueton, Nicoletti Italia, and Maslow. A Nicoletti three-piece leather sectional is $1,800; a Brueton wool sofa is $1,400. Donations at the door benefit the Kips Bay Boys and Girls Club. *Gramercy Armory, 68 Lexington Ave., at 26th St. (for information, call 212-753-7920); A.E., M.C., V.; Thurs. 3–8, Fri.–Sun. 10–7; 10/28–10/31.* ■

ALWAYS A DEAL

Sparkle Plenty

To get just a smidgen of Halloween spirit without looking like a trick-or-treater, invest $6.99 in a set of essential cosmetics from **Fun Fierce NYC**. You'll get glittery false eyelashes, nail polish, and lip gloss—just wild enough to get you into that costumes-only Halloween cocktail party. And, you don't have to toss the lot of it come November 1: The polish and the lip goop will look okay right through the holiday season (though we don't recommend showing up at work with the eyelashes). *Available at Bloomingdale's.*



Photograph courtesy of Fun Cosmetics.

When the ceremony is over, give your wedding dress a good home.

Turn your style and good taste into help for New York's neediest children, and get a tax deduction at the same time. Sheltering Arms Childrens Service seeks donations of contemporary and antique wedding dresses, and evening gowns suitable for resale. The IRS allows the fair market value of your contribution to be deducted from your income tax

For more information please call Ms. Geraldine Brower at **(212)252-0661**. Or fax us at **(212)779-4252.**

Sheltering Arms Childrens Service, 122 E. 29th St., N.Y., N.Y. 10016

Sheltering Arms – A safe haven for children

An eye-opener about D&D fabric prices.

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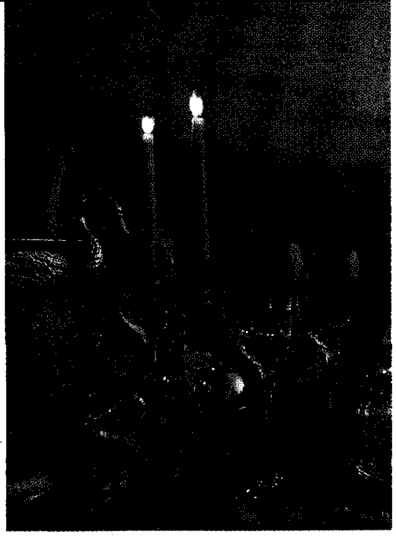


It's not too late

It's the last holiday season of the century, and the world is ready to party like it's 1999 – well, because it is. Most of New York's hot spots are ready to pull out all the stops so that this year's parties will be the most memorable ever. But, believe it or not, it's not too late to get in on the action. It seems as though folks have been needlessly spooked by the rumors of overpriced and overdone New Year's Eve bashes this year – so much so that many of the hotels, party spaces, and restaurants we spotlight are still available for New Year's Eve, Thanksgiving, Christmas, and other holiday occasions. That's great news if you've held out until now to book your party space.

Booked holiday or millennium parties? There's still time.

BEVERLY HOOD ALLEN Creative Services Director **CHRISTY CASAMASSIMA** Editor
SEGAL DESIGN Creative **LEAH INGRAM** Writer **LORY CONKLIN** Research

it's time to party like it's 1999

Photo: Gennelli-Chen

la vida lounge

Lounges are more living room than bar and are a great place to unwind. "**Hi-Life** Restaurants are perfect venues for holiday entertaining in a fun, relaxed atmosphere," says Earl Geer, owner of Hi-Life (1340 First Ave., 249-3600; 477 Amsterdam Ave., 787-7199). Enjoy Hi-Life's comfortable 30's style decor while feasting on an extensive sushi bar to American brasserie classics. Hi-Life's East and West Side "unmatched for fun" locations can host parties up to 250 and 150, respectively.

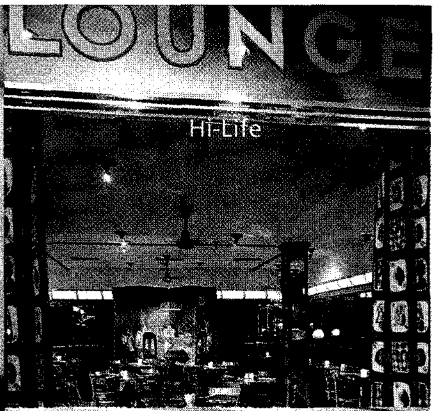
Over at **Divine Bar** (244 E. 51st St., 319-WINE; 55 Liberty St., 791-WINE), the townhouse-style 51st Street location can accommodate up to 150 people, while the Broadway-theater style downtown Divine Bar at the World Financial Center can handle gatherings of up to 350. Both locations will be ringing in 2000 with a special Champagne and Oyster bar. They will feature every style of bubbly from Blanc de Blanc, Blanc de Noir, to boutique cuvées, paired with the chef's mouthwatering oyster specialties. Plan your perfect party in these funky, *Alice in Wonderland* surroundings. Check out Divine Bar's Web site at www.newyorkcitysearch.com.

dinner & dancing

Inspire your guests by planning a holiday dinner dance at a space with state-of-the-art sound system, spacious dance floor, music that gets the joint jumping, and sublime food. Eight we recommend:

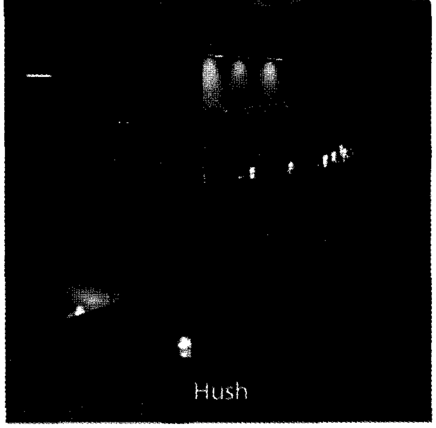
"Everyone who comes here wants to dance," exclaims Lauren Burns, Events Coordinator at **S.O.B.'s** (204 Varick St., 243-4940), which can accommodate parties from 20 to 400. S.O.B.'s menu is as hot as its world music, and draws its inspiration from the Caribbean and Latin America. SOB's is draped in an urban tropical decor with fierce cocktails, including the Cuban Mojito.

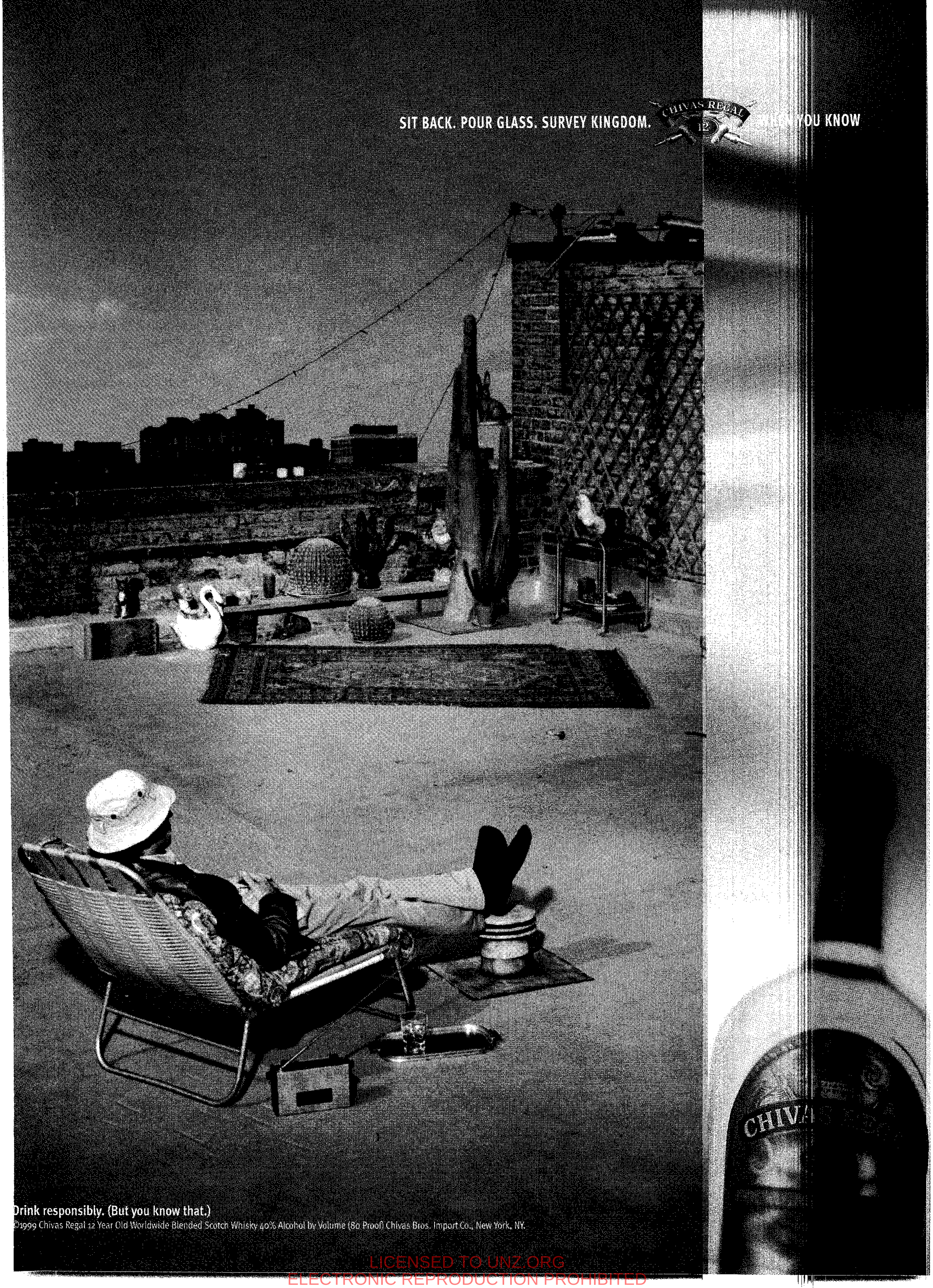
Don't let its name fool you: **Hush** (17 W. 19th St., 989-4874) is a place you will want to talk about for parties. This new Flatiron District club, with space for 350 to enjoy dinner and dancing, offers live music, a great menu, a cozy atmosphere, and a full kitchen and bar. Still available for the New Year's Eve event.


Hi-Life

Divine Bar

S.O.B.'s


Hush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Drink responsibly. (But you know that.)

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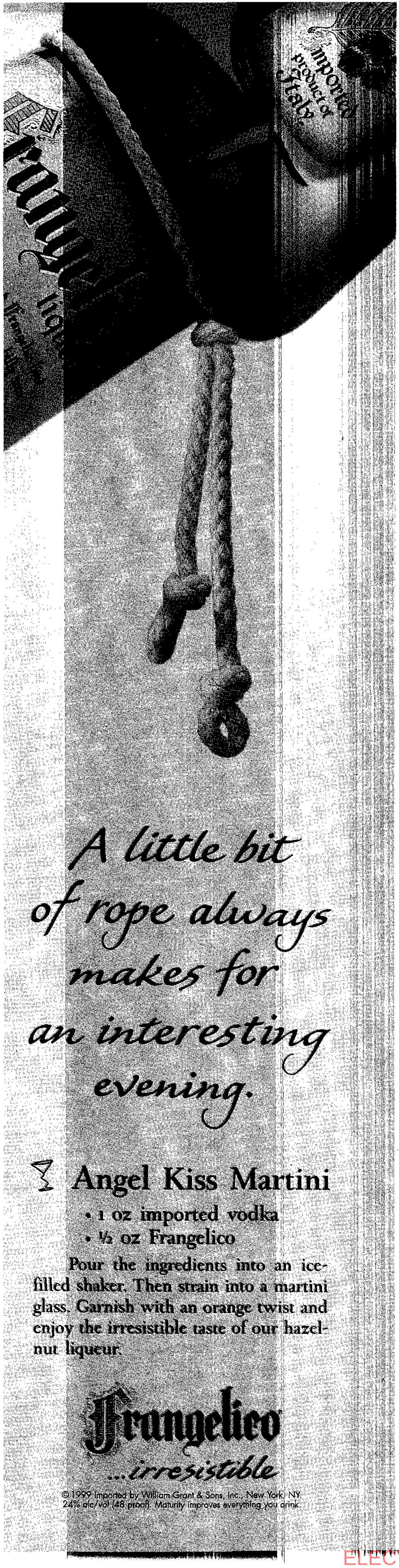

A little bit of rope always makes for an interesting evening.

Angel Kiss Martini

- 1 oz imported vodka
- ½ oz Frangelico

Pour the ingredients into an ice-filled shaker. Then strain into a martini glass. Garnish with an orange twist and enjoy the irresistible taste of our hazelnut liqueur.

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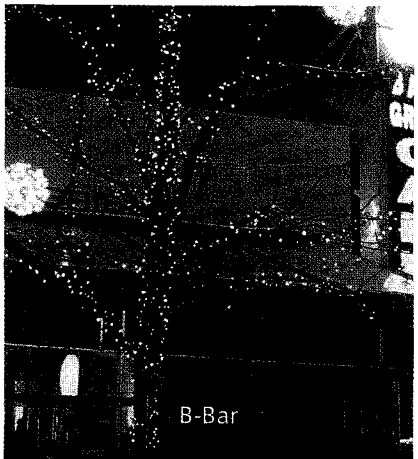
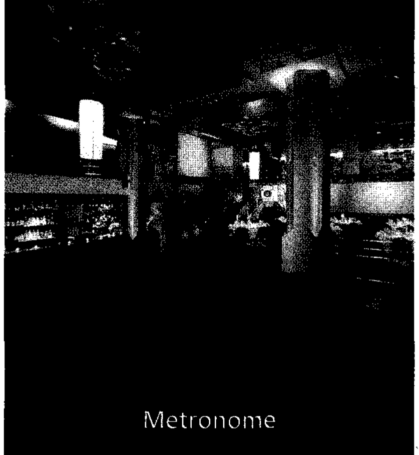
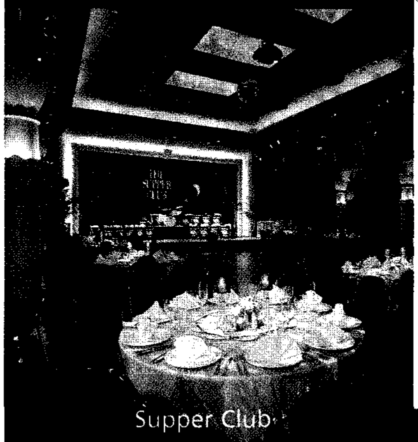

B-Bar


Metronome


Supper Club

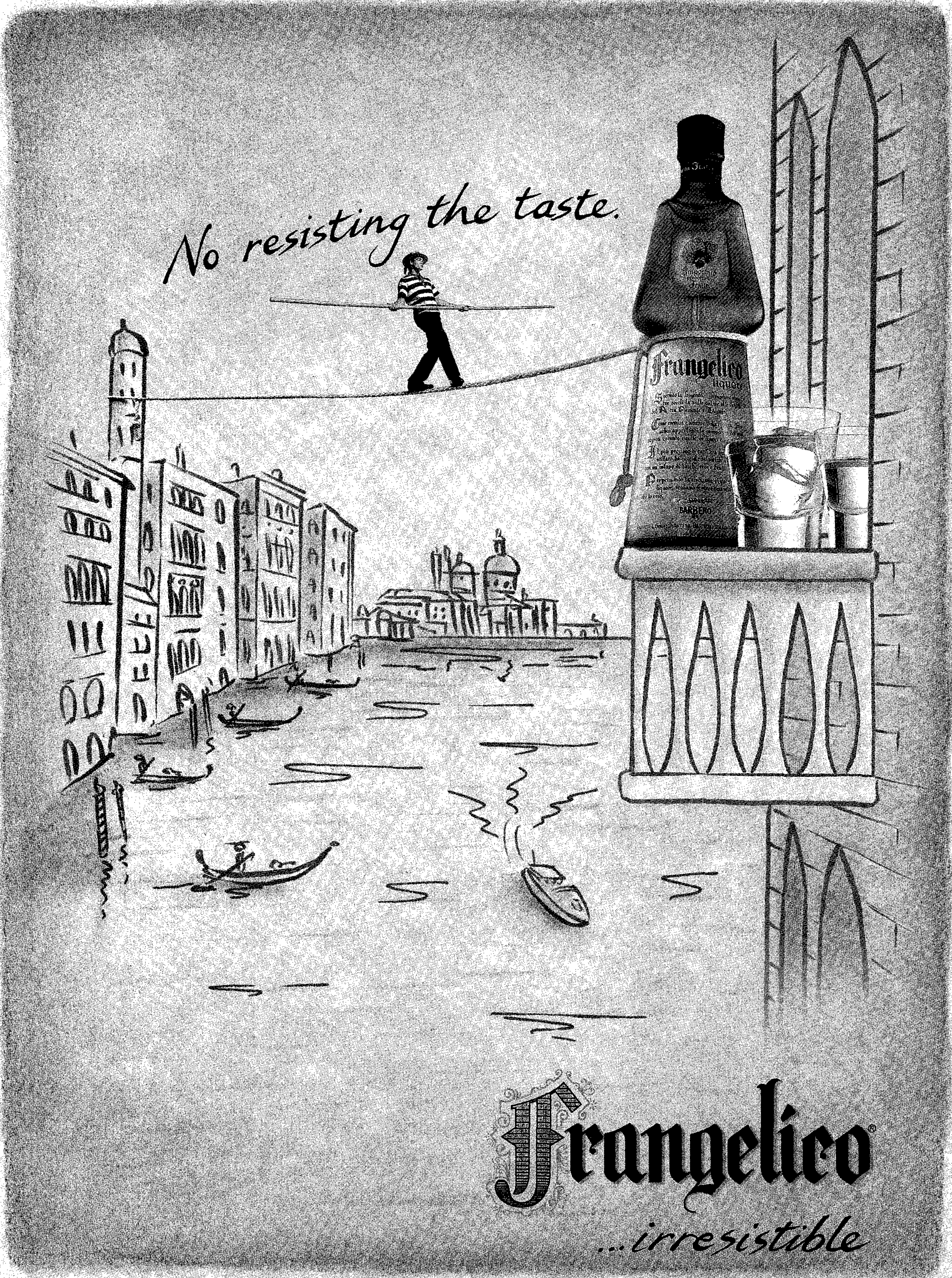
Ohm

B-Bar (40 E. 4th St., 475-2220) offers a unique party experience for events up to 600 guests. B-Bar (formerly known as the Bowery Bar & Grill) has three separate rooms overlooking a spectacular 4,000 square-foot garden and patio, plus notable new American cuisine, including an extensive raw bar, delectable yellow fin tuna, and much more.

The event planners at **Metronome** (915 Broadway, 505-7400) will morph the space into "whatever image the host has in mind," states Banquet Director Alli Hertz. "If someone wants a tropical theme, we can do a Caribbean menu, put up tiki huts, and create a margarita bar or we can do a millennium satellite bar, or so many more." Popular also for corporate events and holiday parties (sit down 350, buffet or cocktail party 700).

The **Supper Club** (240 W. 47th St., 921-1940), an elegant Times Square club, takes its inspiration from the 1940s. With a classic American cuisine (Baked Oysters Rockefeller, Lobster Thermidor, and much more). At its spacious two-level ballroom with 25-foot ceilings, it offers a lavish '40s style party atmosphere for sit-down dinners (100 to 450) or reception-style events (to 1,000).

Special events at **Ohm** (16 W. 22nd St., 229-2000, Nanette Gordon, Special Events Director) are just that – special. Ohm's multi-faceted, multi-level space with an eclectic decor can accommodate parties as small as 75 or over 1,000, and all benefit from Ohm's full-service kitchen, under the direction of Executive Chef Robert P. Gagnon, formerly of Tavern on the Green.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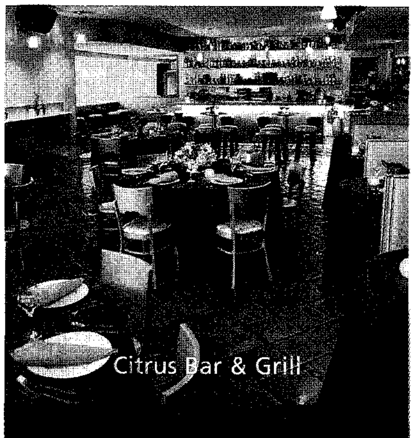
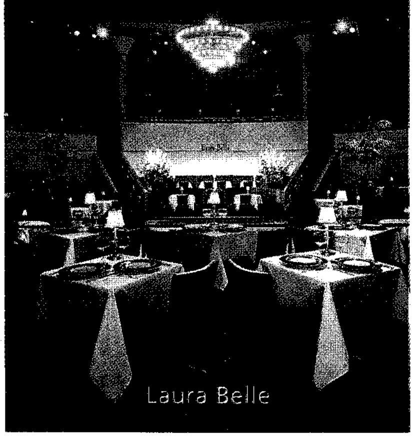
party fun & games

For those looking for a place to hold a surprise birthday party or a truly private affair, there's **Citrus Bar & Grill** (320 Amsterdam Ave., 362-0852), which offers a self-contained party room with its own private entrance (85 sit down, 150 cocktails). Enjoy food from the acclaimed creative Southwestern menu, including everything from chile lime shrimp quesadillas to margarita chicken.

The heart of **Laura Belle** (120 W. 43rd St., 819-1000) is its three-tiered room that is classic and dazzling with two staircases descending onto a Balanchine dance floor. A glittering event site straight out of the '20s, Laura Belle can provide an intimate setting for events from 150 to 800 with tantalizing cuisine.

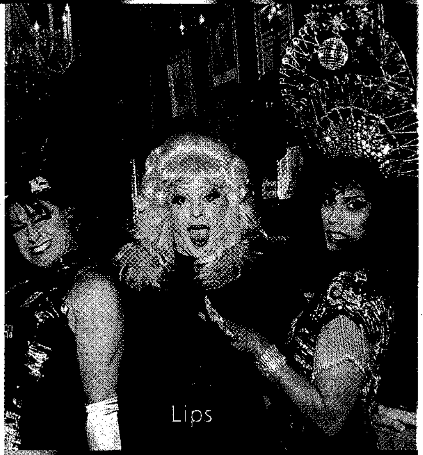
A great way to make an event truly memorable is to have your guests do something fun during the party. Why not find a venue where something fun is already going on – or is going to happen?

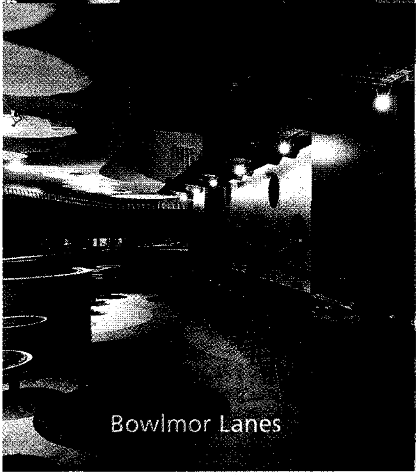

Citrus Bar & Grill


Laura Belle

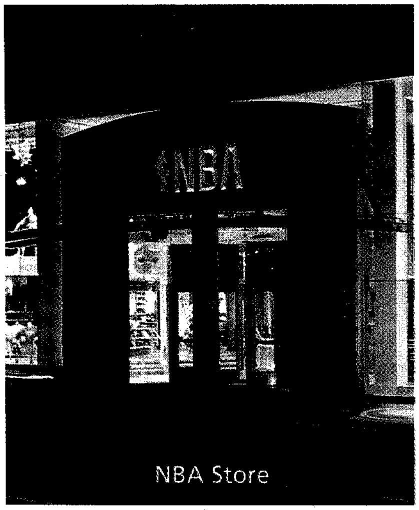
Private parties at **Lips** (2 Bank St., 675-7710) are never a drag but they feature men in drag. "All of our waitresses are performing drag queens," says co-owner Yvon Lamé, "so in addition to serving you, you'll also get a show." And what a show you'll get, with dames dressed in feathered boas and spiked heels, who put on an hourly Las Vegas-like review.

Want to keep guests on their feet and having fun during your party? How about one where they can bowl a few frames or shoot some hoops? You'll find the former at **Bowlmor Lanes** (110 University Pl., 255-8188), where bowling is on the menu for all events. "We've been very successful for parties, because bowling is a social activity," explains Thomas Shannon, co-owner. "Bowling doesn't require a lot of skill, and you can sit together in a geographical way that lets you socialize." Whether you're planning a party for six or 600 (Bowlmor can handle both and everything in between), guests are sure to enjoy Bowlmor's groovy interior, which is more space-age chic than *Bowling for Dollars*. The bowling can be groovy, too. "We can provide a deejay, if desired, do glow-in-the-dark bowling, or disco bowling," adds Shannon. You won't spare good taste at Bowlmor, where menu options range from gourmet pizza to sweet potato fries, and the cost is extremely reasonable.


Lips


Bowlmor Lanes

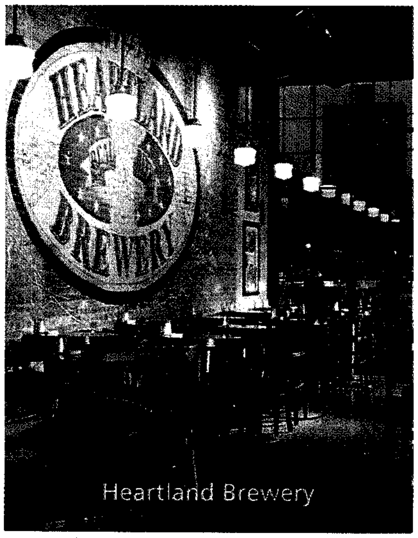
Shooting hoops is on the menu at the **NBA Store** (666 Fifth Ave., 877-NBA-EVENTS), which can be party central for basketball lovers of all ages. You can plan a cocktail party for 700 or a partially seated reception at the store's center court for corporate affairs. Or parents



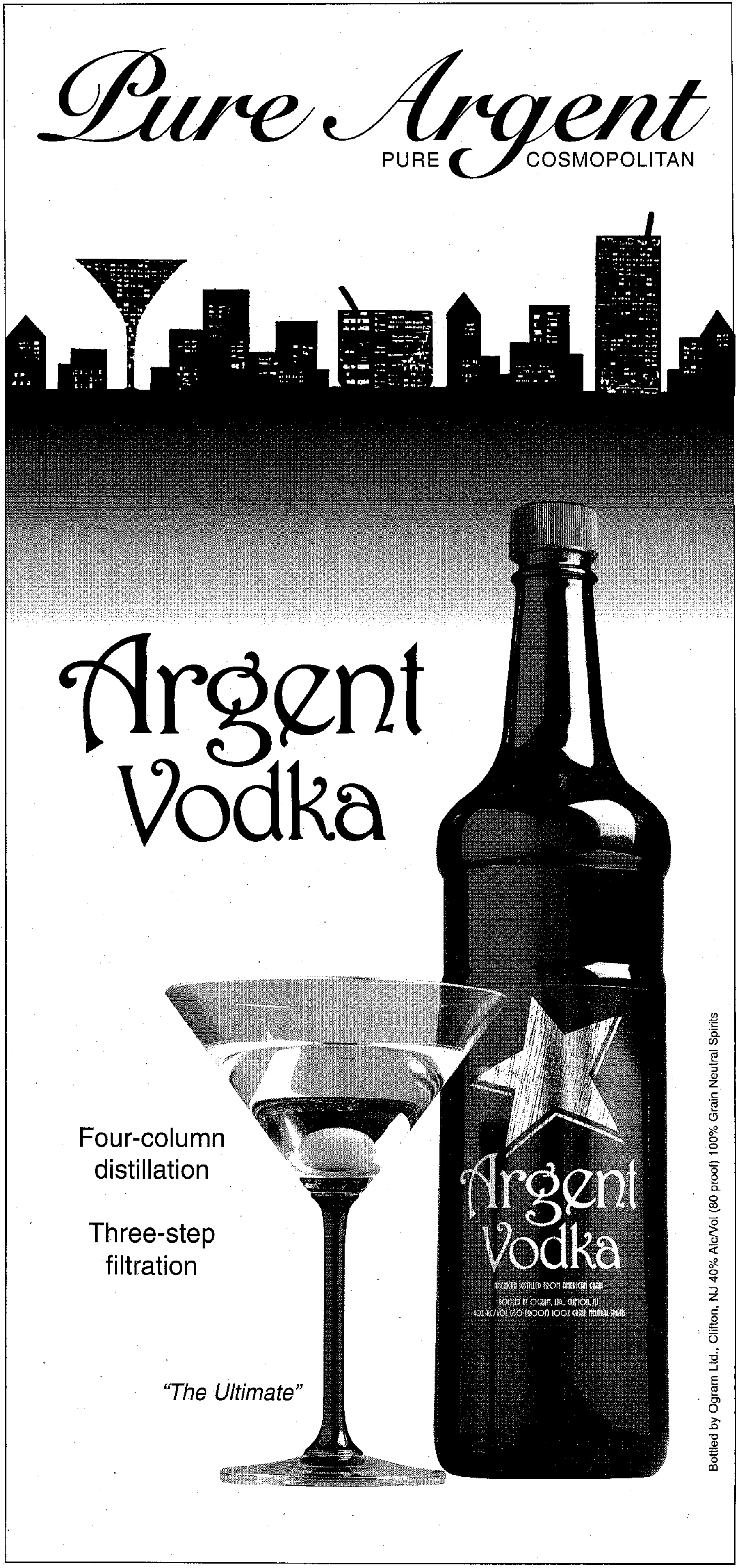
NBA Store

looking for a championship birthday party concept will find it here. Guests will enjoy dribbling drills on center court, an NBA-theme cake, NBA-inspired goody bags, and food and cake in the **Hang Time Café**. Want to create a slam dunk image? The NBA Store's "Pose Like A Pro" virtual photography lets guests place themselves on the cover of their favorite sports magazine or on the court with a famous basketball player.

Over at **Heartland Brewery** (35 Union Square West, 645-3400; 1285 6th Ave., 582-8244) your guests can learn how really good beer (like the kind that Heartland serves) is made during a brewery tour. They can also enjoy one of the five beers on draft and Heartland's traditional American fare, including some of the best crab cakes in New York City, plus many more enticing choices. Check out the oatmeal stout; it's a gold and bronze medal winner.



Heartland Brewery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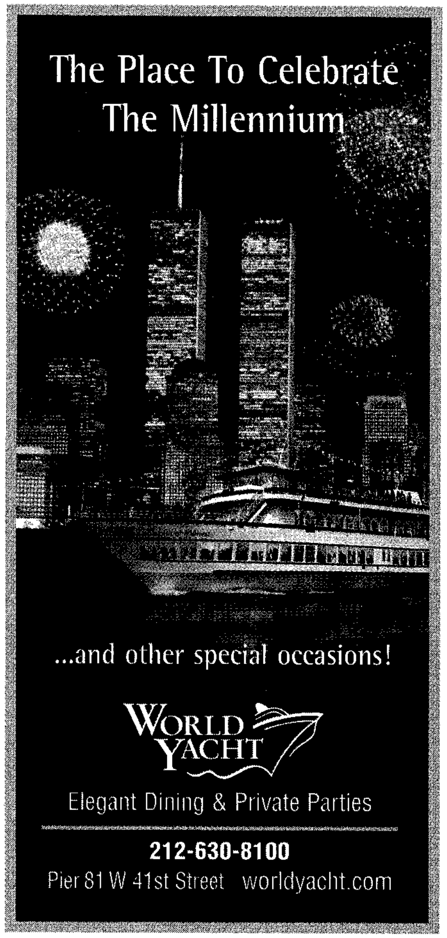
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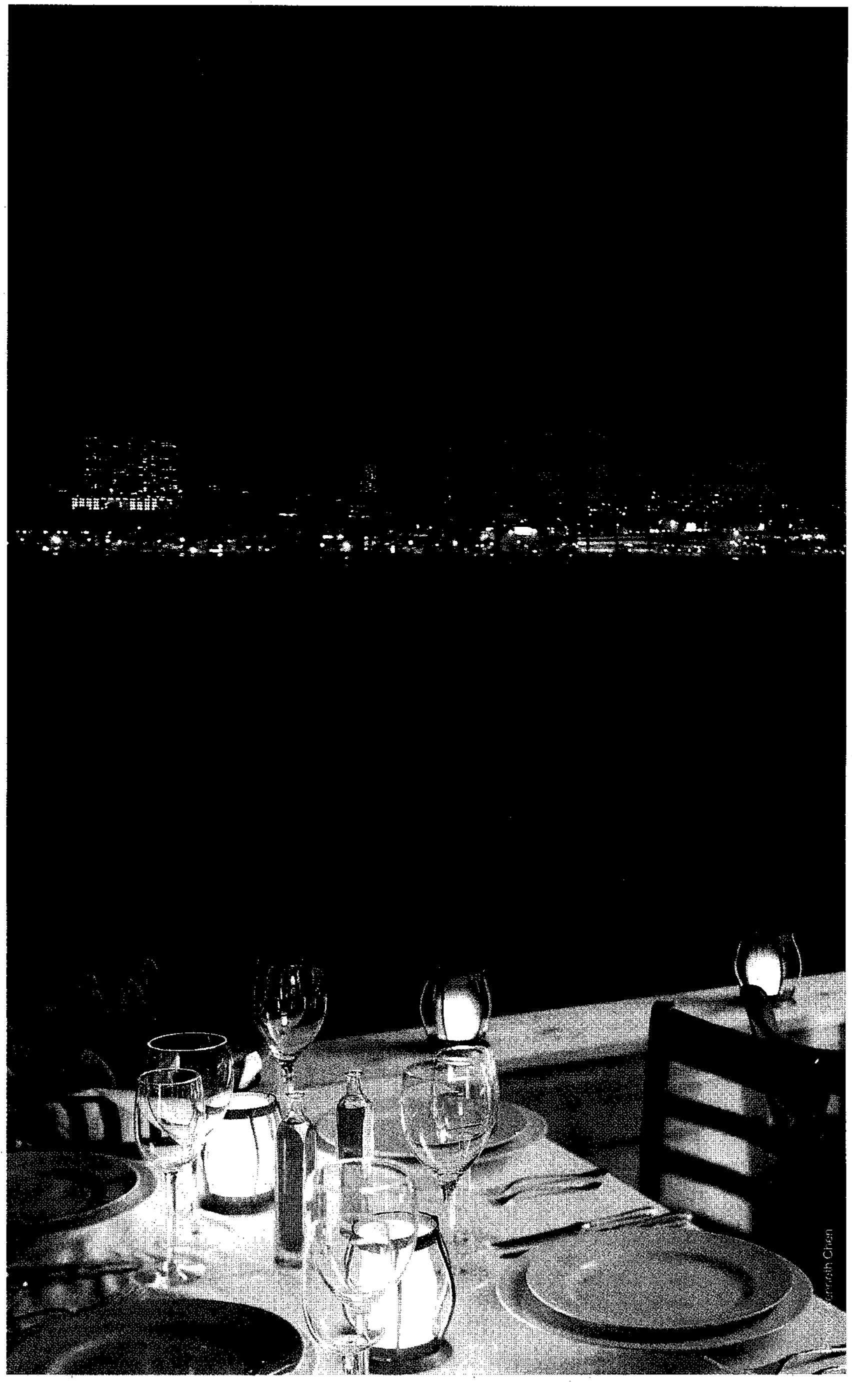
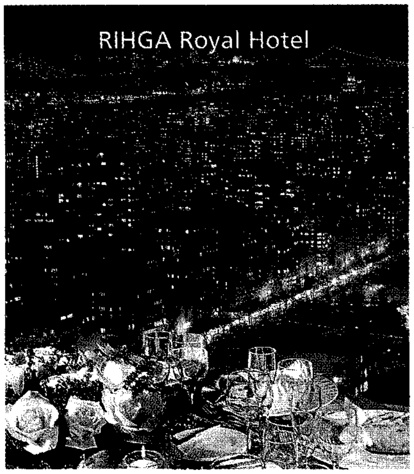


enneth Chen

Enchant your party guests by giving them something gorgeous to look at during your event – a range of New York's fabulous views.

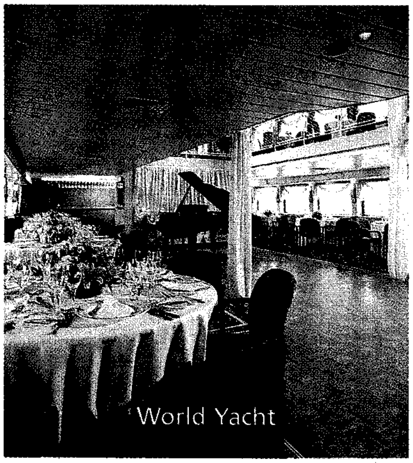
At the **RIHGA Royal Hotel** (151 W. 54th St., 307-5000), panoramic views of Central Park and the Hudson River are to die for from the hotel's three penthouses: The Gershwin Penthouse on the 53rd Floor can accommodate 225 people for a sit-down meal; the Majestic Penthouse on the 54th Floor, which was just redecorated, has room for



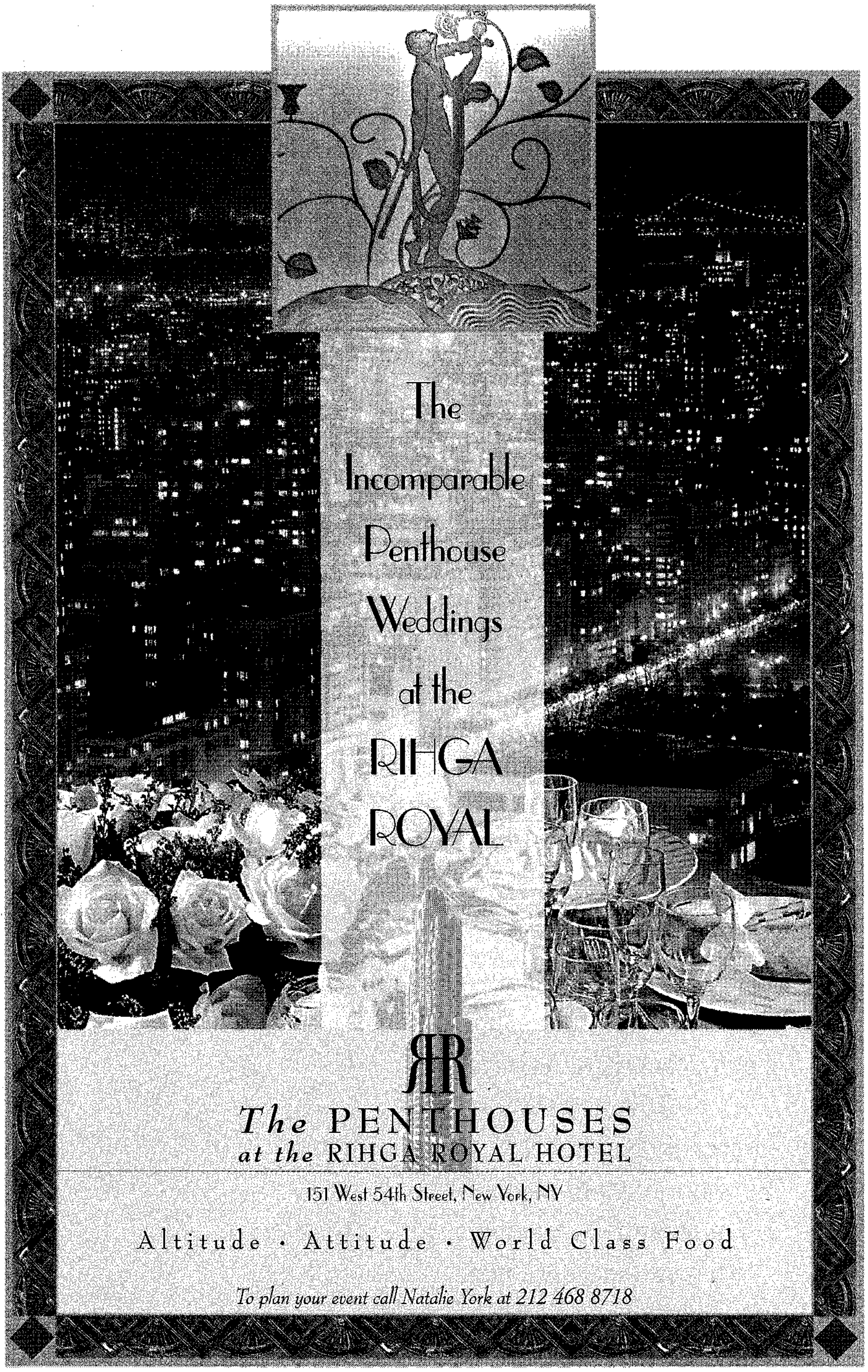
RIHGA Royal Hotel

200 people for sit-down affairs; and the River View Penthouse on the 43rd Floor, which is perfect for more intimate gatherings. It can accommodate 20 for dinner and offers a glassed-enclosed balcony. All events at the RIHGA Royal Hotel feature an array of exquisite choices from the hotel's own renowned Halcyon Restaurant.

World Yacht (Pier 81 at W. 41st St. and the Hudson River, 630-8800) offers a unique New York City experience: its skyline views change every 15 seconds. During the course of an affair, the boat will sail up the Hudson River and back down and then cruise into New York Harbor, offering breathtaking views of the World Trade Center, lower Manhattan, and the Statue of Liberty. The holidays are a great time to book a party on World Yacht because "in winter the river is calmer and the skies are clearer than any other time of the year," says Jo Ann Falco, Director of Catering. Each of the five yachts can accommodate parties from 50 to 500.



World Yacht



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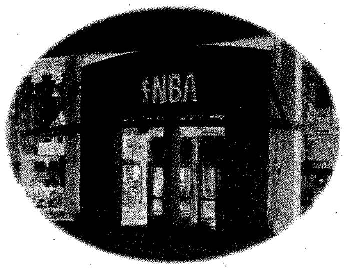

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NBA STORE

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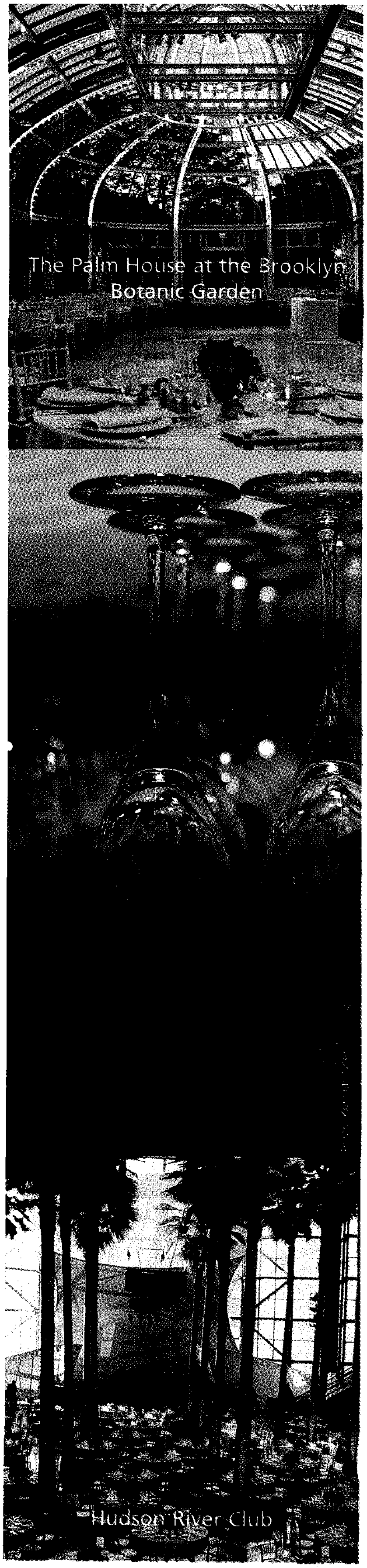
When the fireworks go off in Prospect Park on New Year's Eve, party guests at the glass-enclosed conservatory at **The Palm House at the Brooklyn Botanic Garden** (1000 Washington Ave., Brooklyn, 718-398-2400) may believe this light show was created just for them, thanks to the genius of Charles, Sally, and Charles caterers. No surprise, since this catering staff, rated one of the highest in New York by *Zagat*, is second to none in creating unforgettable special events. What helps enhance Charles, Sally, and Charles' American-style cuisine is the setting – the Brooklyn Botanic Garden's 52 acres, including the Rose Garden, Japanese Garden, and the Victorian Greenhouse, designed by Sanford White.

Get into a real New York State of mind with a special event at the **Hudson River Club** (250 Vesey St., 4 World Financial Center, 786-1589), an exquisite, newly decorated world-class banquet site offering private dining, cocktail receptions and catered events. Chef Matthew Maxwell takes his inspiration from New York's Hudson River Valley region when creating the Hudson River Club's exciting, flavorful menu of regional game and produce.



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**Charles Heidsieck Brut Champagne
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"Has personality plus. A vivid, toasty-nutty aroma and vibrant fruit flavors mark this full-bodied, plush-textured brut. Drink now through 2001." (13,600 cases produced). Wine Spectator 90 points $42.99

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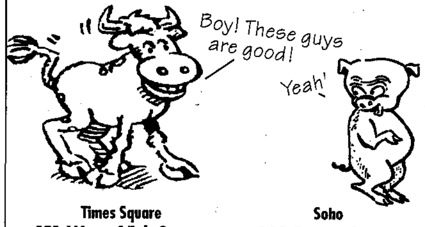
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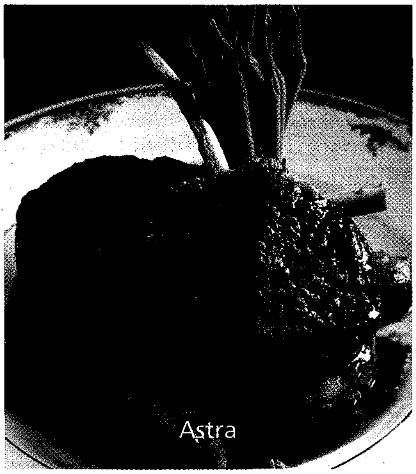
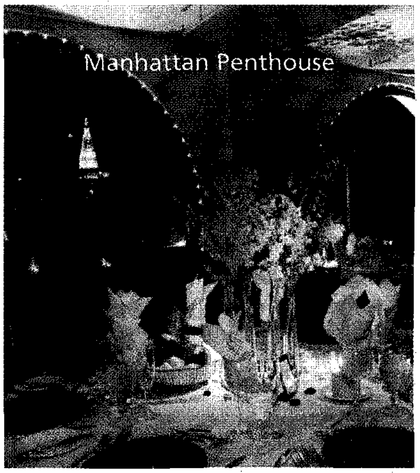
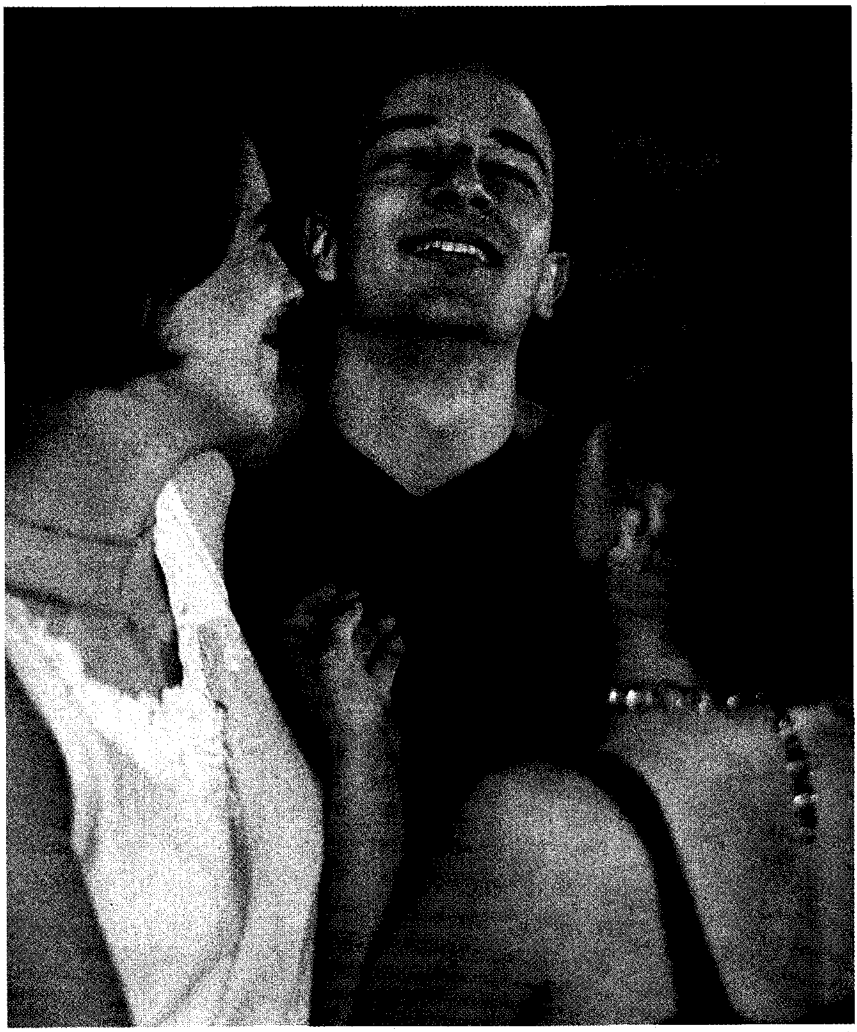
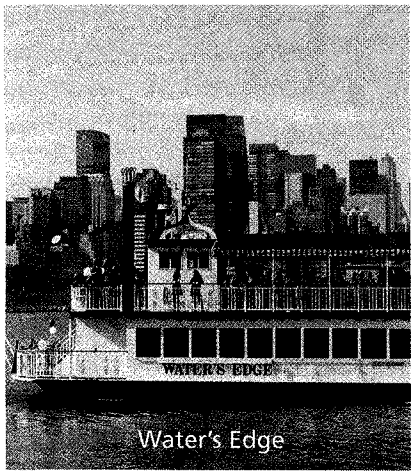


Besides its views of New York City, thanks to its 14-floor location and full-length windows, what **Astra** (979 Third Ave., 644-9394) has going for it is its alliance with acclaimed restaurant Aureole, of which Astra is the special events and catering division. Its on-site kitchen makes custom menu planning for your unique event a pure joy.



High atop lower Fifth Avenue is **Manhattan Penthouse** (80 Fifth Ave., 627-8838), an 8,000 square-foot space offering 360-degree views of Manhattan. The sights are as magnificent as the food, which is eclectic and up-to-date, including lobster with saffron and vanilla and Vietnamese summer rolls. Parking and public transportation are nearby.

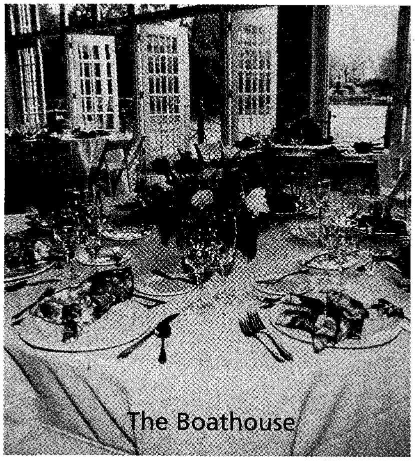



Water's Edge

With floor-to-ceiling windows, **Water's Edge** (The East River at 44th Dr., Long Island City, 718-482-0033) offers panoramic views that include the Manhattan skyline and the 59th Street Bridge. Getting your invited guests to Water's Edge, which can accommodate up to 400 people, is a snap. The Water's Edge riverboat regularly shuttles Manhattanites across the East River to its exclusive waterfront location.

The Boathouse in Central Park (off E. 72nd St. and Fifth Ave., 988-0576) prides itself on delicious cuisine with a variety of menu options, breathtaking water and park views, a professional banquet staff, and even authentic Venetian gondola rides for your guests.

With spectacular sunsets, harbor vistas, and Lady Liberty painting the backdrop, **American Park at The Battery** (inside Battery Park, opposite 17 State St., 363-5488) is the picture-perfect location for special events of varying sizes. The food is superb and the service will leave your guests pampered.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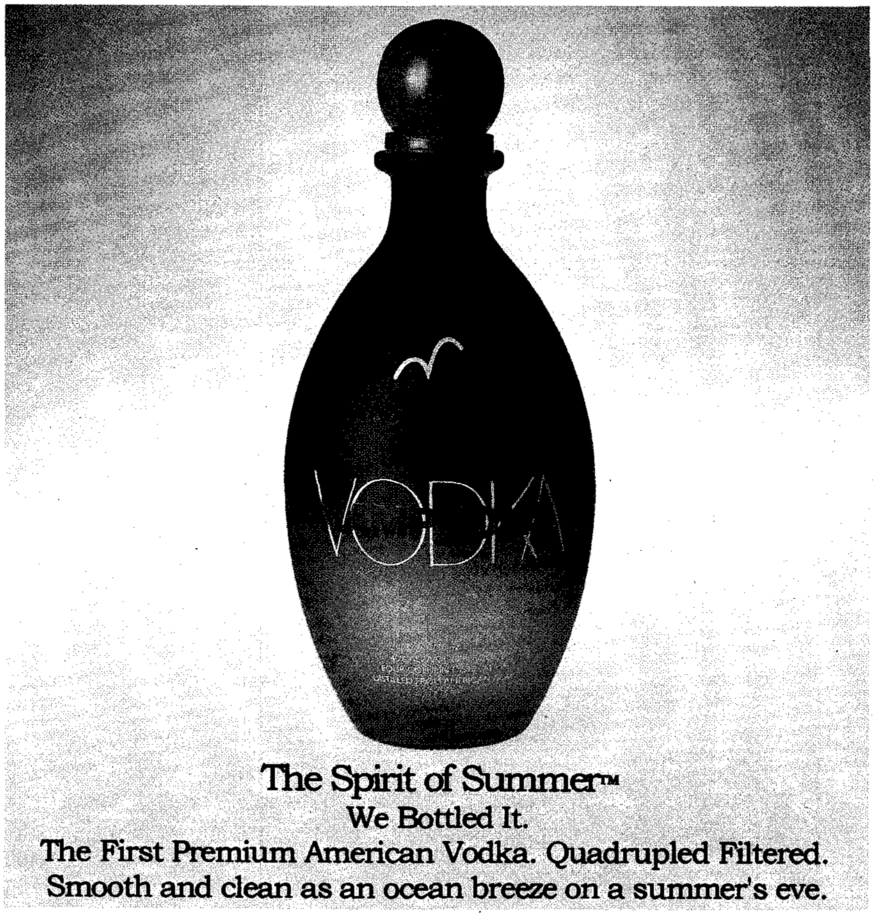
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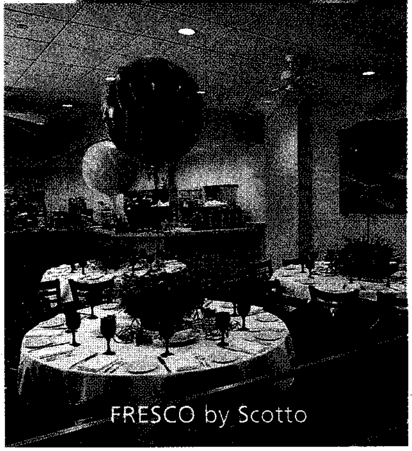
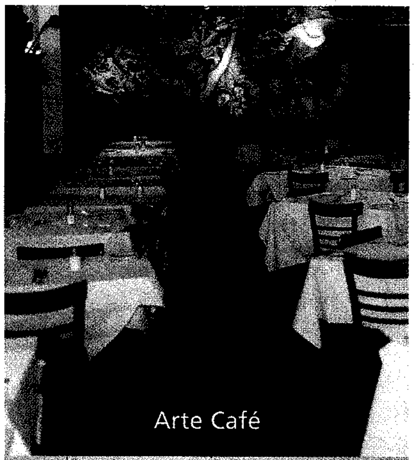

FRESCO by Scotto

Sometimes the best way to have a celebration is to invite your guests to share a meal with you at one of your favorite eateries. These New York City locales each offer a unique venue:

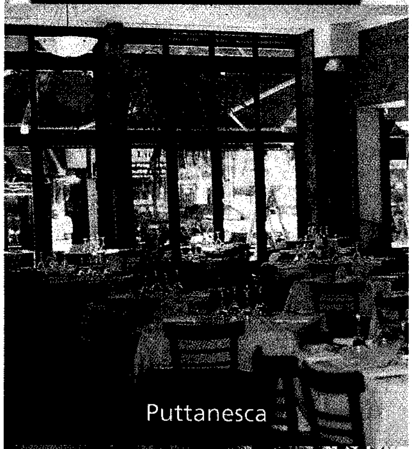
At **FRESCO by Scotto Restaurant & On the Go** (34 E. 52nd St., 935-3434), parties, eating, cooking, and schmoozing are definitely a family affair: that's because the Scotto family owns and operates these side-by-side eateries. Says matriarch Marion Scotto, "I become your party planner, your mother, whatever you need me to be." Scotto will hold your hand – and suggest you eat a little something from her menu of modern Tuscan cuisine – as you plan your party in FRESCO's main dining room, which seats 150 people, the smaller Tuscan Room (up to 50 guests), or On The Go next door, which does take-out and catering by day and catering by night, both on-premises and off-premises.

Rockefeller Center's **Ben Benson's Steak House** (123 W. 52nd St., 581-8390) is a veritable New York mecca for sumptuous steaks, and corporate parties here are a cut above the rest. "Private parties at Ben Benson's are always popular, because they promise a classic and highly reputed steakhouse experience – with a warm ambience, food, and hospitality," says Banquet Manager Susan McGonigle.

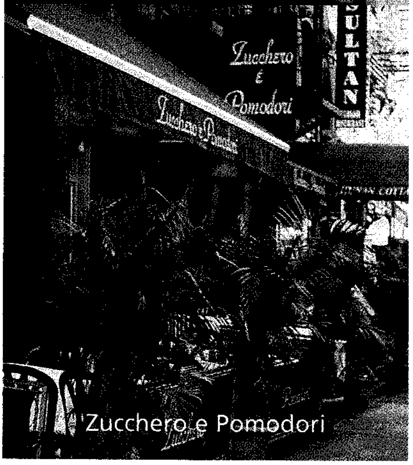
The Malta family has put its unique Italian mark on their three restaurants: **Arte Café** (106 W. 73rd St., 501-7014), **Puttanesca** (859 Ninth Ave., 581-4177), and **Zucchero e Pomodori** (1431 Second Ave., 585-2100). Here you'll find authentic Italian dishes that Mrs. Malta created in her kitchen and are executed by each restaurant's chef. Each location features a different atmosphere and seating capacity: Arte Café has three dining rooms, a garden atrium, and can accommodate parties up to 300; Puttanesca features hardwood floors and floor-to-ceiling windows overlooking bustling Ninth Avenue – parties here range from 20 to 250; Zucchero e Pomodori feels more like a rustic, Northern Italian inn than an Upper East Side eatery, and can entertain from 20 to 200.



Arte Café



Puttanesca



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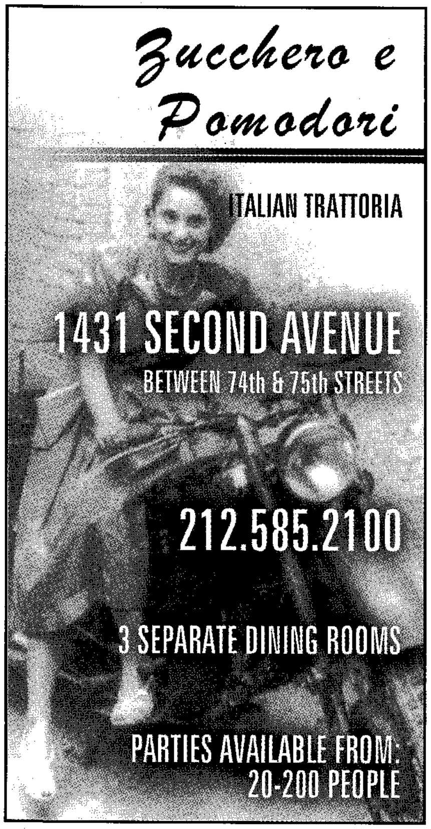

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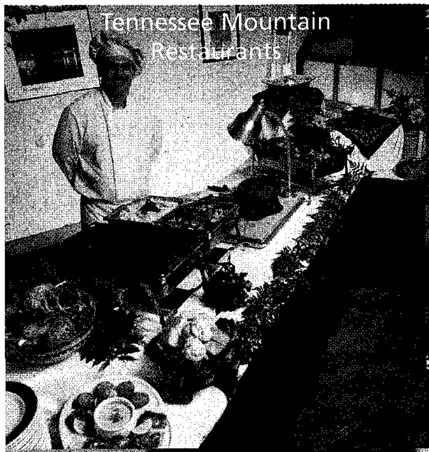
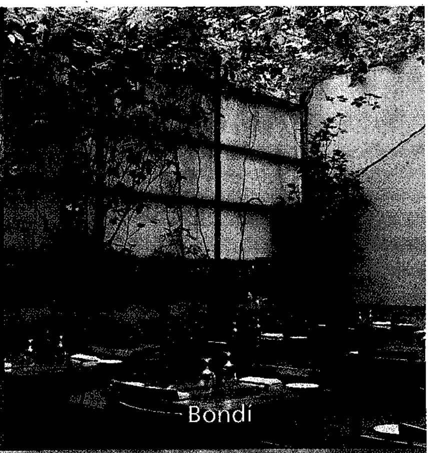
Tennessee Mountain Restaurants (143 Spring St., 431-3993; 121 W. 45th St., 869-4545) offer authentic "down-home parties at affordable prices," says owner Alan Fleischman, and are available for a great millennium party. "You'll get real food, such as barbecued and smoked ribs, rotisserie chicken, home-baked biscuits, corn bread, luscious desserts, and real fun for a real value," Fleischman adds. The SoHo restaurant, located in an 1807 landmark farmhouse, caters up to 100; the new Times Square location can cater up to 250.

This New Year's Eve, **Bondí** (7 W. 20th St., 691-8136; www.bondi-ny.com) is letting the customer run the kitchen. That is, you can rent this Flatiron District eatery, featuring southern Italian and Sicilian cooking, with such dishes as pasta con sarde and quail stuffed with Pomegranate and Mint, for a party of up to 75 guests. "You'll have our entire restaurant, talented chef, and team of professional servers and event planners at your disposal," says James Doyle, General Manager.

At Brooklyn's favorite Spanish-Mexican restaurant, **Casa Pepe** (114 Bay Ridge Ave., Bay Ridge, Brooklyn, 718-833-8865), you can sip sangria or choose a wine from an extensive list while enjoying delectable delights, including paella, tapas, and seafood specialties. Private parties of up to 120 can be held in Casa Pepe's cozy dining room with skylight and romantic fireplace or, during warm-weather months, outside in the private garden.


Tennessee Mountain Restaurants


Bondi

This first-class bistro is party perfect. **"Chelsea Bistro & Bar's** (358 W. 23rd St., 727-2026) casually elegant and sophisticated main dining room, with working fireplace, looks as if it's been airlifted from Paris," raves *The New York Times.*

A great place for a holiday party is **Martini's Restaurant & Bar** (810 Seventh Ave. at 53rd St., 767-1717). Martini's can host parties up to 300 with scrumptious food stations throughout the restaurant. The tantalizing menu includes crisp potato pancakes with créme fraîche and three caviars. Martini's glassed-in sidewalk café allows "outdoor" dining all year round under the stars and snow.

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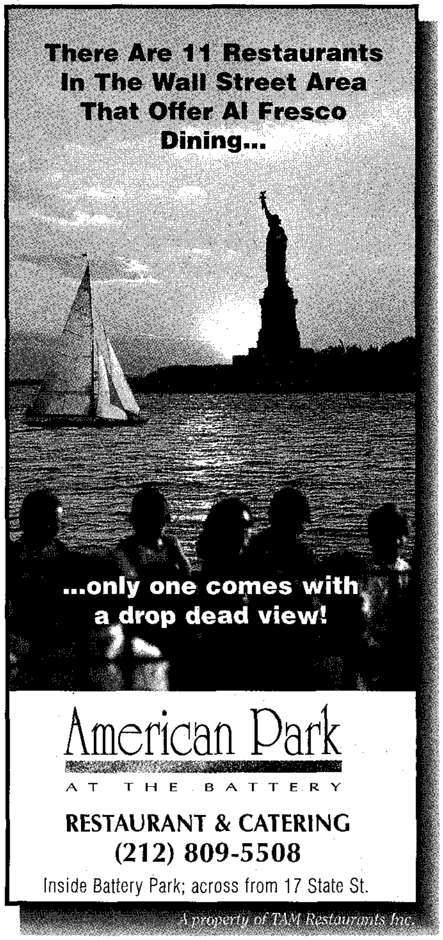
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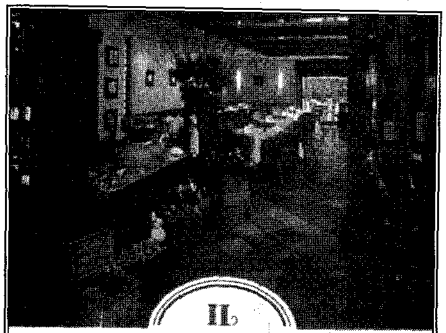

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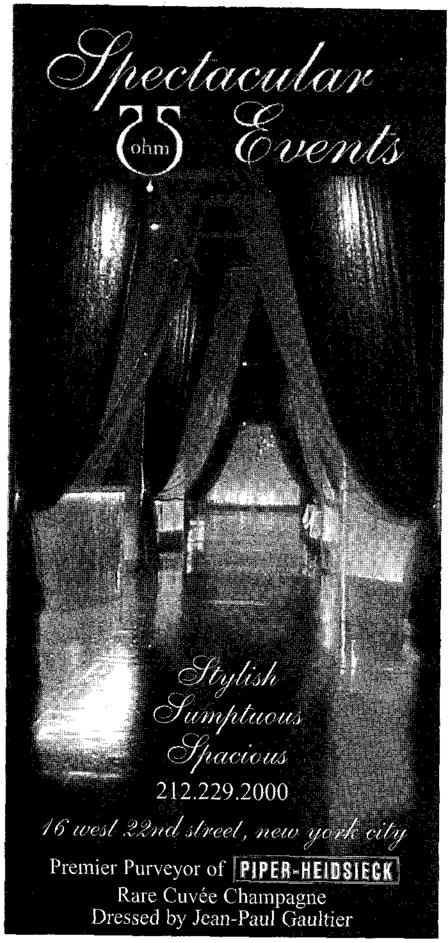

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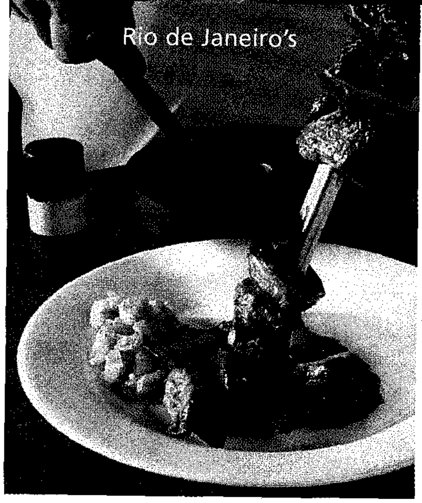


Rio de Janeiro's

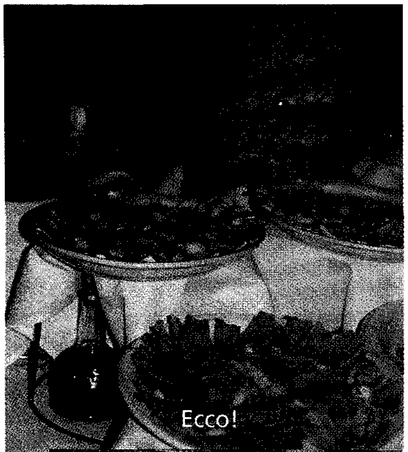
At **Rio de Janeiro's** (127 W. 43rd St., 575-0808), the lively and inviting atmosphere is reminiscent of Brazil's most beautiful city. A great way to start your party is with Rio de Janeiro's mouthwatering salad and entree bar. Then sit back and wait for the endless parade of steak, chicken, pork, and game, sure to please any palette. Live Brazilian music Wednesday to Saturday nights will give your party a special international touch.

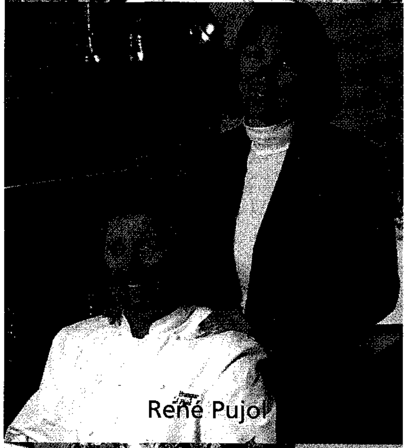
You'll be treated like family at **Campagnola** (1383 First Ave., 861-1102), a charming country restaurant on the Upper East Side. Menu selections include antipasto, fresh pasta, fish, chicken, veal, lamb, and steak. Campagnola can help with party planning, including finding a piano player-singer to serenade your guests.

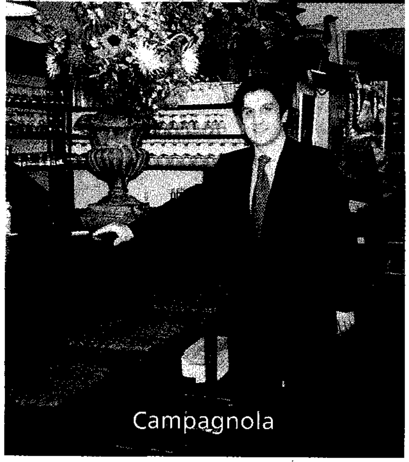
TriBeCa's **Ecco!** (124 Chambers St., 227-7074) offers a tastefully done menu featuring a medley of antipasto, seafood (fresh from the nearby Fulton Fish Market), chicken, veal, and, of course, fresh pasta. Its turn-of-the-century decor provides the perfect atmosphere for a holiday party.

For more than 20 years, **Rossini's** (108 E. 38th St., 683-0135) has accommodated galas, rehearsal dinners, receptions, and business parties. What keeps people coming back is Rossini's spacious atmosphere, devoted staff and extensive menu. Rossini's famed Opera Twins and cigar parties are sure to please.

The key to **René Pujol's** (321 W. 51st St., 246-3023) success is its fine authentic French cuisine, the restaurant's inherent elegance and grace, and the fact that it's family run. Enjoy a party of up to 40 guests in the Victorian parlor room, complete with a marble fireplace and chandeliers, or the main dining room, which features a wood-burning fireplace.







Garden Weddings

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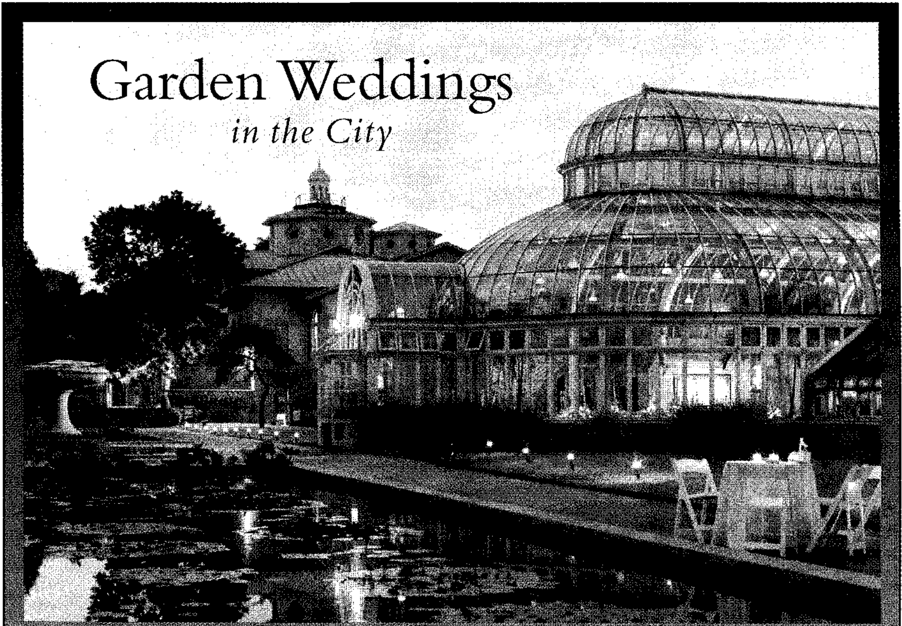

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René Pujol

A REVIEW WORTH MENTIONING

"Rene Pujol has a well-cared for, upbeat look... The waiters know what they are doing, the kitchen knows how to cook, and if you're on your way to the theater you can count on them getting you out the door... Almost from the moment you enter, you know you will be well cared for."

Ruth Reichl, WQXR

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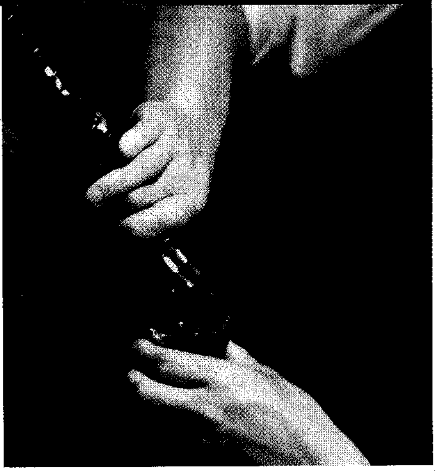
hip holiday spirits

Photo: Kenneth Chen

Holiday parties present the perfect opportunity for enjoying the spirits of the season. Here, some recipes to make your occasion a little more festive. Use fun stemware, such as retro martini and highball glasses, garnish with fruit or seasonal berries, and kick off the season in style!



Start with a delicious twist on the traditional martini. While the irresistible taste of hazelnuts, infused with berries, makes **Frangelico** liqueur (www.FrangelicoItaly.com) the perfect complement to coffee and dessert as an after-dinner drink, the Angel's Kiss Martini can be enjoyed before the meal.

ANGEL'S KISS MARTINI
1 part Frangelico liqueur
3 parts vodka
Combine all ingredients with ice in a tall glass. Strain into a martini glass. Garnish with lemon peel twist.

If your guests are looking for a sweeter holiday drink, you can please their palette with the Frangelico Jamaican.

FRANGELICO JAMAICAN
equal parts Frangelico
equal parts Jamaican white rum
crushed ice
Pour ingredients into a rocks glass and garnish with a maraschino cherry.

After dinner, serve Frangelico with coffee for a toasty warm and tasty cap to a great evening. Or use Frangelico to kick your favorite dessert up a notch. Pour Frangelico over your favorite ice cream, top with whipped cream, garnish with chocolate sprinkles or nuts, and enjoy.

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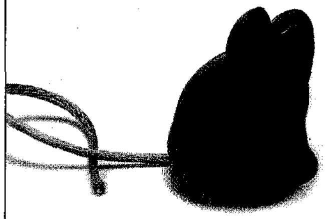

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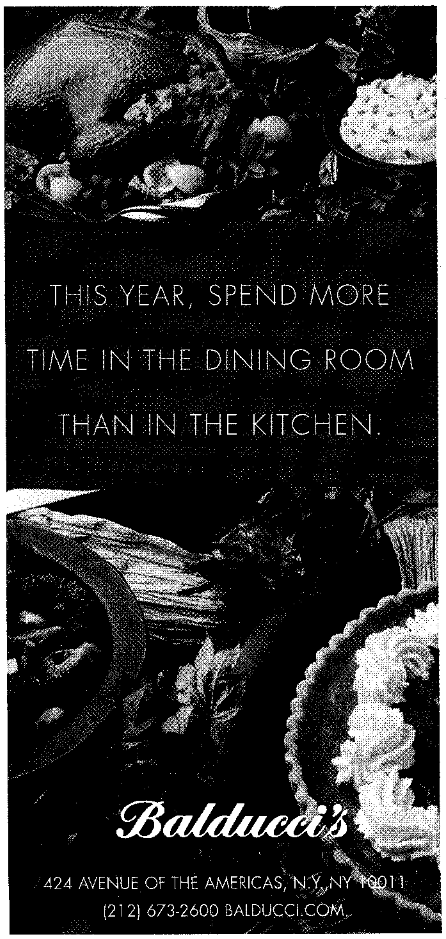
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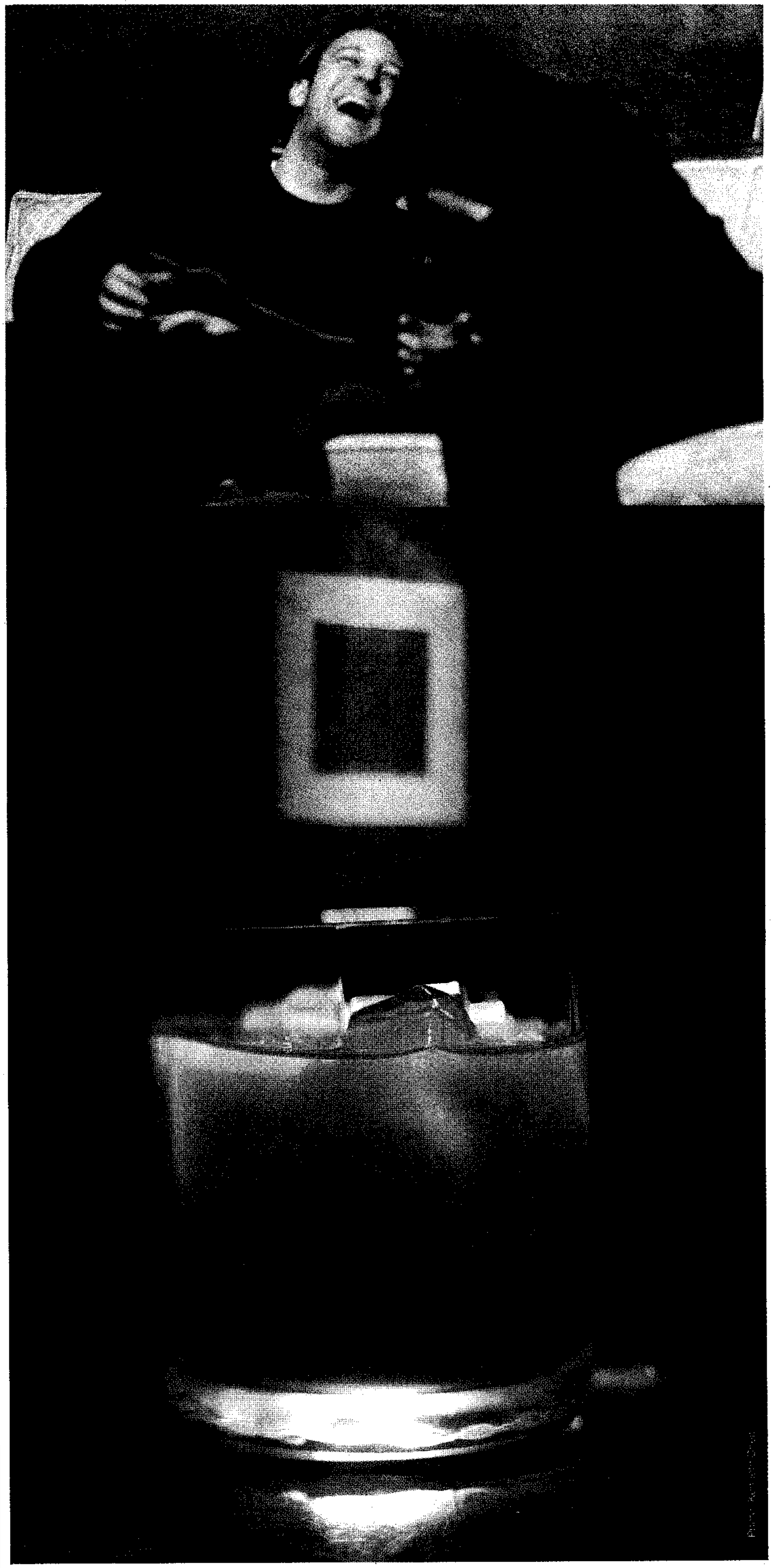

Another superb spirit to serve at a holiday party is **Argent Ultra Premium Vodka** (www.starindustries.net), which is four-column distilled and filtered six times to remove impurities. Toast the next century with an Argent Cosmopolitan or a terrific Argent Vodka Martini.

ARGENT COSMOPOLITAN

- 1 ounce Argent Ultra Premium Vodka
- splash triple sec
- 4 ounces cranberry juice

Pour over ice and serve.

ARGENT MARTINI

- 2/3 part Argent Ultra Premium Vodka
- 1/3 dry vermouth
- twist of lemon peel or an olive

Pour ingredients into a chilled martini glass and enjoy.

Chivas Regal (www.chivas.com) blends its whiskies to create a richer more rewarding taste. At the heart of Chivas Regal is a rich, mellow strathisla single-malt, arguably one of the best. Toast the greatest city in the world with its namesake drink, but with the Chivas Regal touch:

CHIVAS MANHATTAN

- 1 part Chivas Regal
- 1/2 part dry vermouth
- 1/2 part sweet vermouth
- dash Grand Marnier
- orange peel

Place ice in a glass, pour in Chivas Regal, dry and sweet vermouth, and a dash of Grand Marnier. Stir thoroughly, and strain into a chilled martini glass with a slice of orange peel.

In the spirit of Africa is the new **Imoya VSOP Brandy**, which is made from a combination of 20-, 10-, 8-, and 5-year old brandies. These brandies were aged in selected, small French oak barrels of Limousin wood, which gives Imoya its rich, toasted nuttiness and dried fruit flavors. Serve this golden amber drink after a fine holiday meal. Check out www.imoyabrandy.com.

GOURMET MAGAZINE

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October, 1998 *Jane and Michael Stern*

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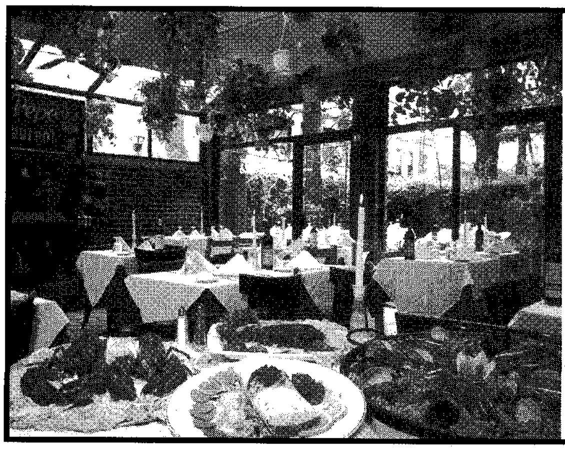

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splash champagne
splash grenadine

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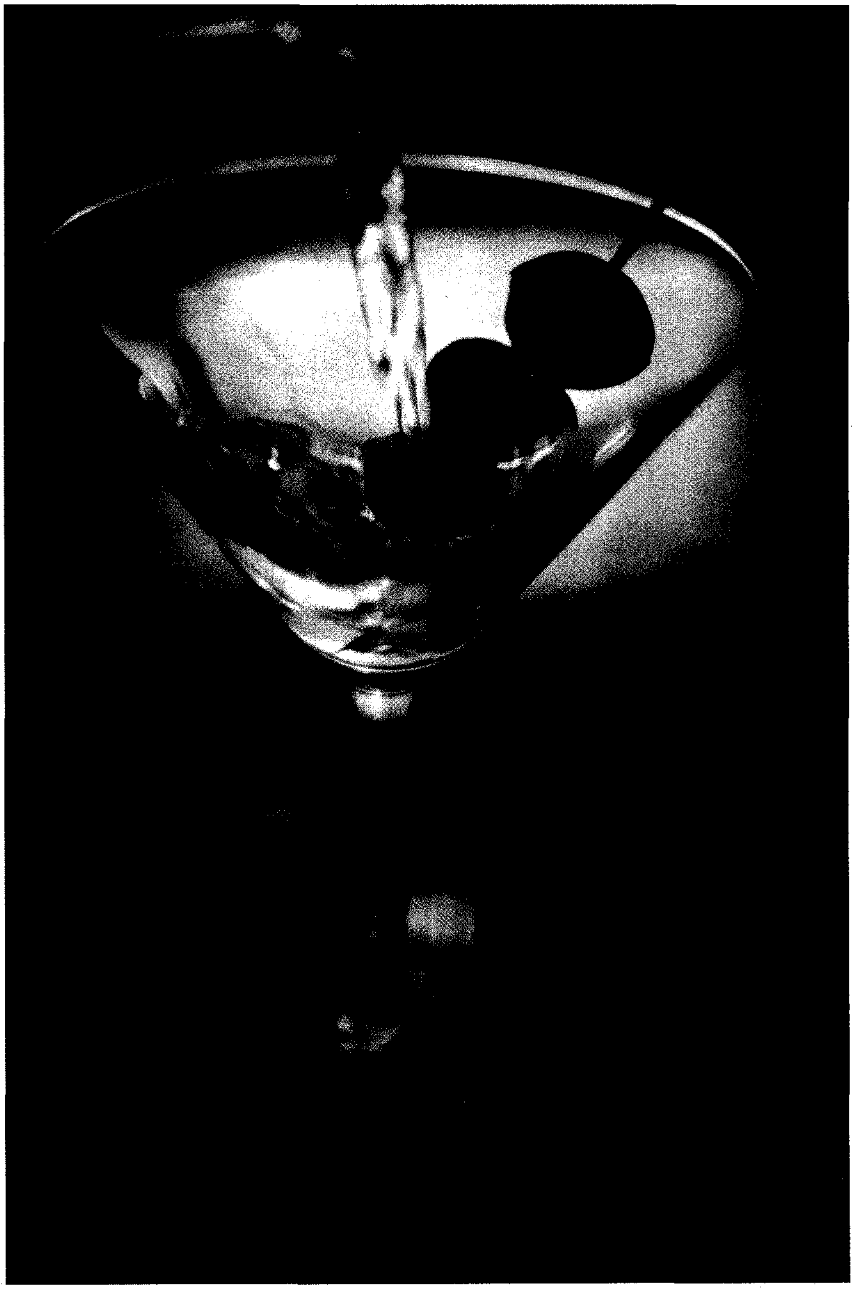


last-minute tips for throwing a memorable millennium bash

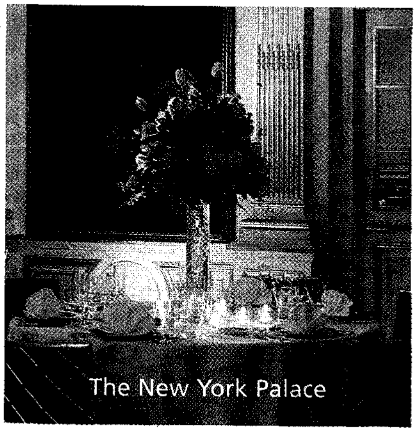
Nicholas Type, Director of Catering for **The New York Palace** (455 Madison Ave., 303-7766), helps guests plan everything from small gatherings of 10 to galas of 400, offers these last-minute tips:

✦ Take advantage of an event site's party planner or catering expert. "The catering team at The New York Palace can arrange flowers, music, transportation, decorations, whatever it takes," says Type. This can be a lifesaver when time is of the essence.

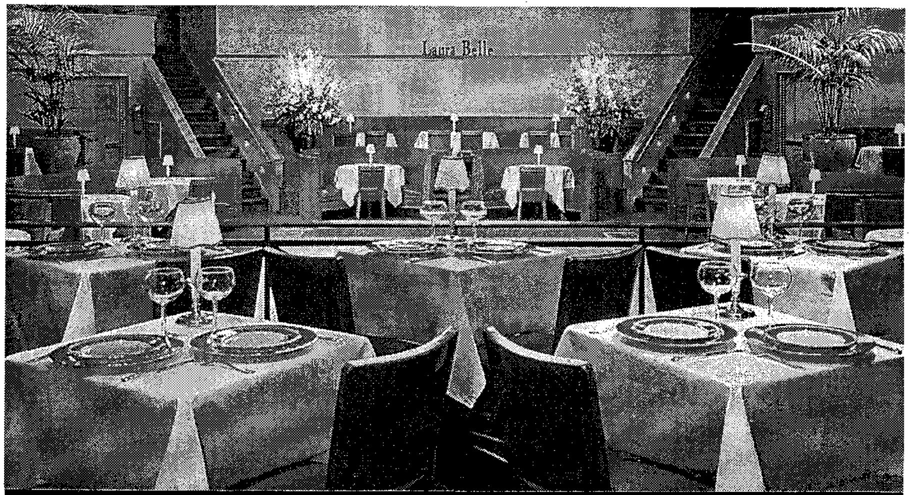
✦ Ask what decorations will be in place already in the space. You may not need to spend extra if a room is already nicely appointed. Banquet rooms at The New York Palace, for example, are decorated festively throughout the holidays.

✦ If you're going to book a band or deejay, do it today. Well-known bands and groups might not be available anymore. "Instead, try music schools or student groups, such as the Juilliard School, for professional quality at affordable prices," he explains.

✦ Order your champagne now, before supplies run out and prices go up.



The New York Palace



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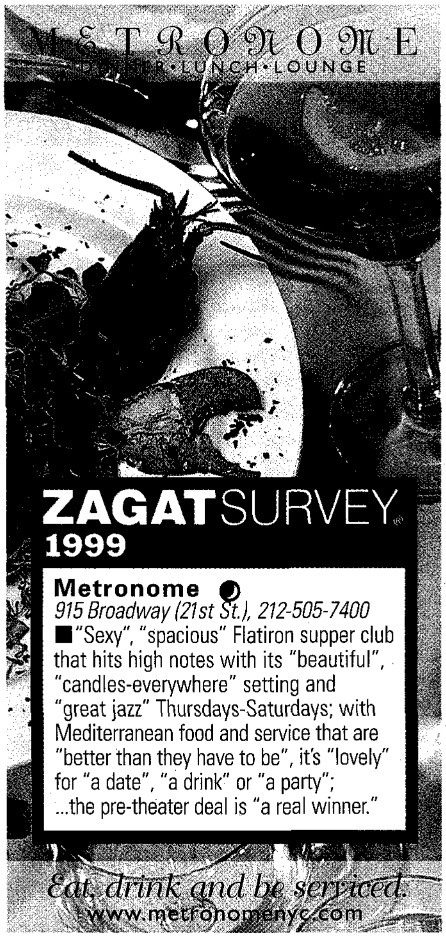
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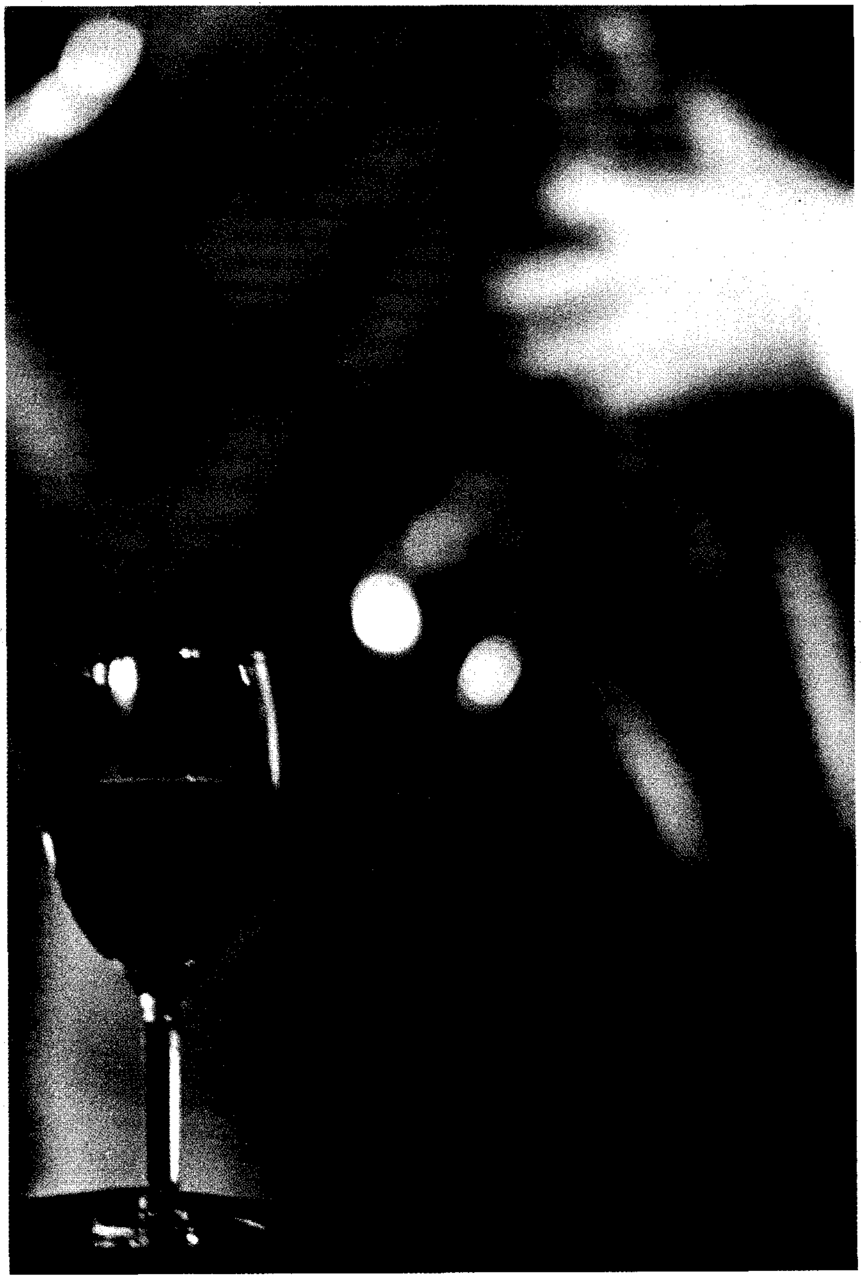


pairing food with wine

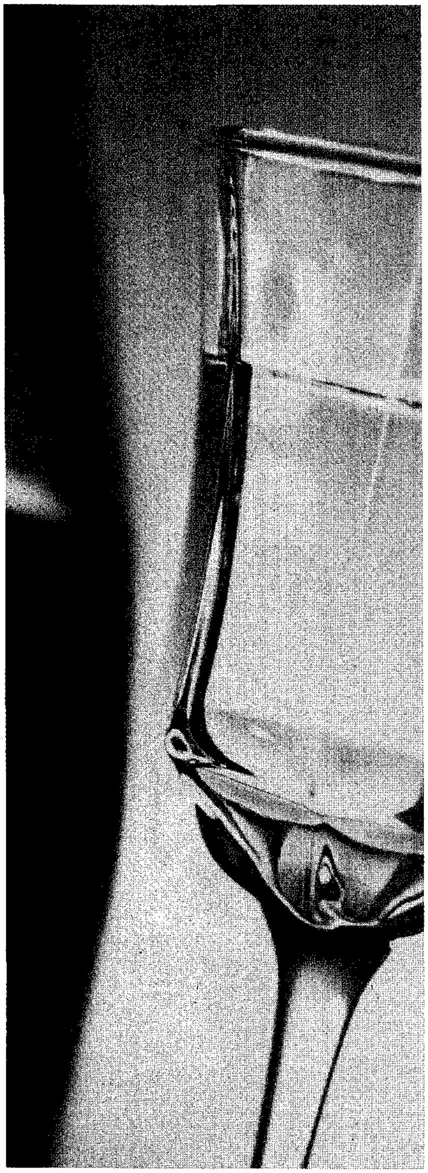
When planning your party menu, keep the following in mind for matching the right wine with the right food:

✦ "The first important thing to consider is this: do you want the wine or the food to lead the course?" asks Andy Klugerman, Owner of **K&D Wines & Spirits** (1366 Madison Ave., 289-1818). "So if you're serving a fish or chicken dish with a seasoned sauce, you want a leaner wine – one that is higher in fruit acids, drier and cleaner, such as a sauvignon blanc from California or a pouilly fume from France. Both are white wines."

✦ Klugerman suggests that when serving seafood appetizers, like shrimp cocktail, or an assortment of cheeses, go with a richer, more full-flavored wine. He recommends a Napa Valley chardonnay or a white burgundy wine like a montrachet.

✦ Forget the old "red with meat, white with fish" rule. "With nouveau cooking, there are people having reds with fish, and that's okay," he says. Again, remember to look for balance with the food and wine. "If you have a delicately flavored food, you can come in with a wine that is stronger in flavor."

✦ If you're confused about which wine will go best with the food you're planning to serve, ask an expert, like Klugerman or one of his staff at K&D. Not only can they help you with menu planning, but "we keep a history of what people purchase," notes Klugerman. "So if you come into the store and say, 'Last Thanksgiving I had the perfect wine,' we can look it up and tell you, 'Oh, you had this zinfandel' and then offer a similar wine or the same wine in the next vintage."



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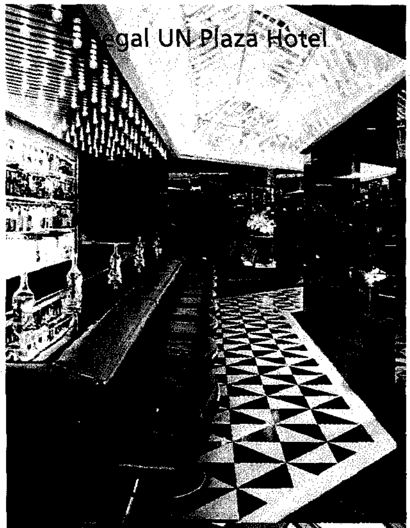
hotel locales

Wouldn't it be ideal to have a holiday party in a place where your guests could stay overnight, especially if it's too late for them to go home? That's the beauty of hosting your event in a hotel. Here are some notable Manhattan locations.



Guests who book rooms at the **Regal UN Plaza Hotel** (44th St. at First Ave., 702-5014) for New Year's Eve will get a special offer at the hotel's acclaimed restaurant Ambassador Grill for a gala dinner. Relax in the upscale yet cozy and romantic environs. The restaurant also offers special dinners on Thanksgiving and Christmas, which might include a buffet with unlimited champagne, or a five course feast – from lobster to goose with sugarplum sauce, to a chocolate santa.

At **The Mark** (25 E. 77th St., 744-4300) medium-sized parties are the specialty of the house – although The Townhouse can handle events as small as 10 people or as large as 500. Not only can this boutique hotel host your event, but its banquet and catering staff can provide a full spectrum of catering services, plan your flower arrangements, and print menus that highlight your fête's individual fare.

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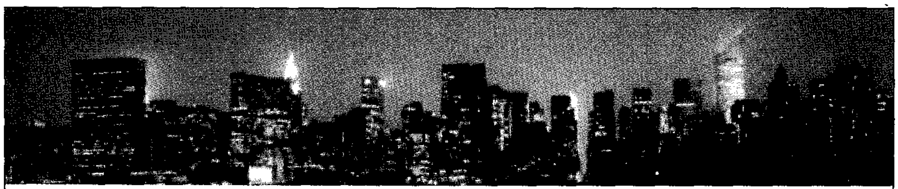

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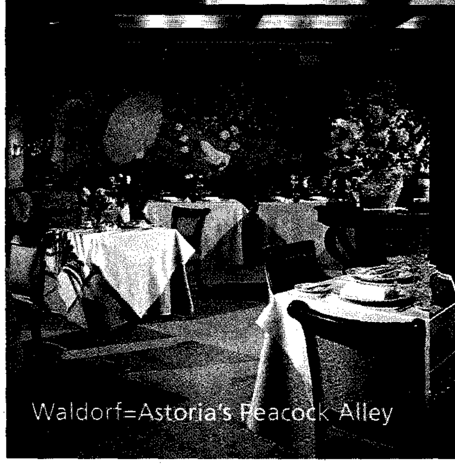
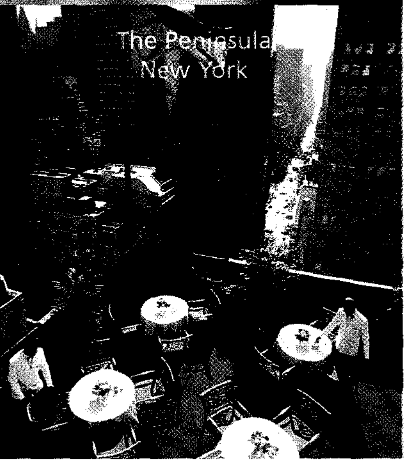
The big news at the **Waldorf=Astoria's Peacock Alley** (301 Park Ave., 872-4895) is its new private dining room, with its own entrance. "It gives people the rare privilege of having a private dinner for up to 80 people prepared by chef Laurent Gras," says a hotel spokesperson. *The New York Times* called Gras' menu "glorious." Examples: black sea bass carpaccio, osetra caviar and lemon juice, and delectable veal chops.

The Peninsula New York (700 Fifth Ave. at 55th St., 956-2888) offers six elegant function rooms that can accommodate gatherings as small as 20 or as large as 200. All feature the Hotel's elegant, understated decor. During milder weather, the rooftop Pen Top Terrace is available for sky-high events.

Nestled in a quiet, cozy section of the Sutton Hotel is **IL Valentino** (330 E. 56th St., 355-0001), a romantic country inn-like restaurant featuring a polished stone bar, terracotta tile floors, and Tuscan cuisine. Charming IL Valentino can host parties of up to 100 people.





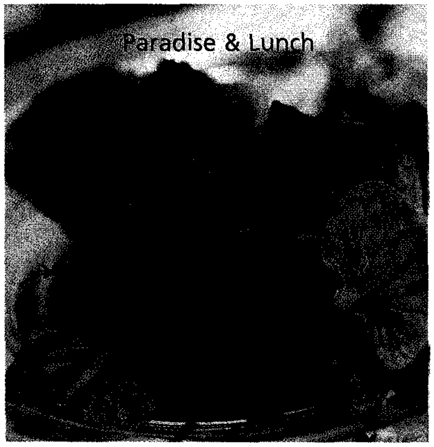
online party planning

Two New York institutions have gone online and now offer their shopping selections and party planning services via the Internet.

Dean & DeLuca's online emporium at www.deandeluca.com offers thousands of products that you might not normally find in their four New York City locations. In addition to its offerings, which range from caviar to vinegar, Dean & DeLuca online offers advice and information on entertaining. "You can run a search on holiday entertaining, seasonal gifts, recipes, and products," says Dana Terebelski, online editor.

Upscale Greenwich Village grocer **Balducci** has a new Web presence at www.balducci.com, a full-service site for stocking your pantry. You can order entrees, hors d'oeuvres, side dishes, and desserts, search for gifts and order them online, and sign up for the company's free newsletter featuring special offers and party ideas.

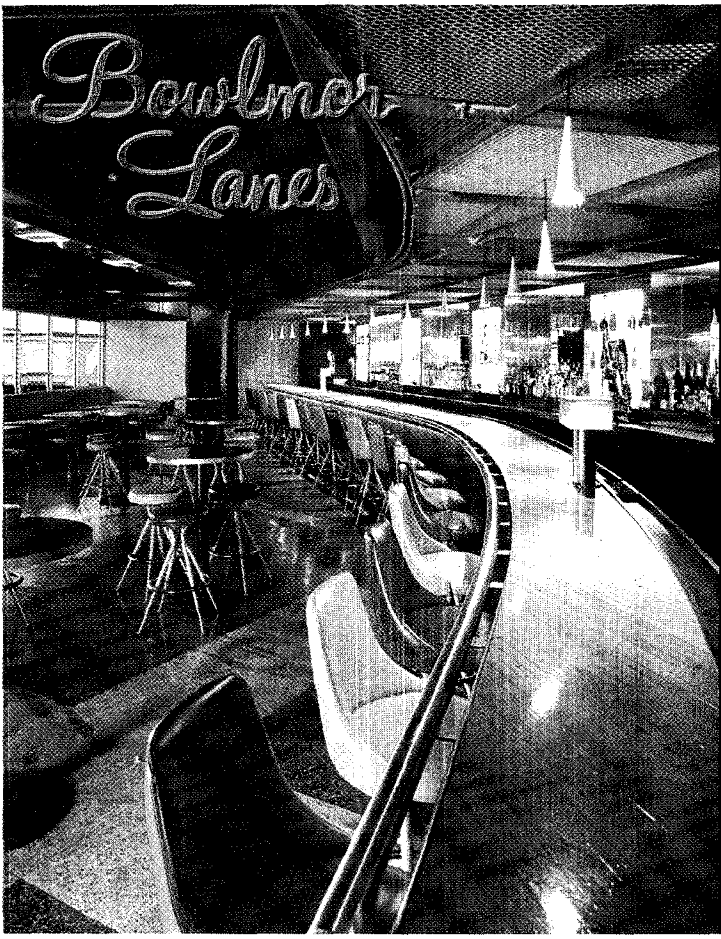
at-home advice



When throwing a party at home, don't try to do everything yourself. Instead, call in the professionals, such as the event coordinators at **Paradise & Lunch** (55 W. 44th St., 944-5544), a restaurant-quality catering firm. Co-owner Eileen O'Kane offers these tips:

✦ Have your servers come as early in the day as possible. That way they can set up your home in time and get to know how your kitchen is laid out (where's the ice? where are extra flowers vases kept?).

✦ Don't attempt a sit-down dinner. Buffets work best because "they give guests the option of moving around and socializing, and more choices of what to eat," she explains.



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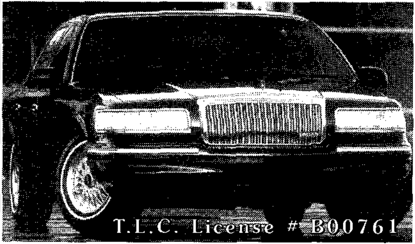

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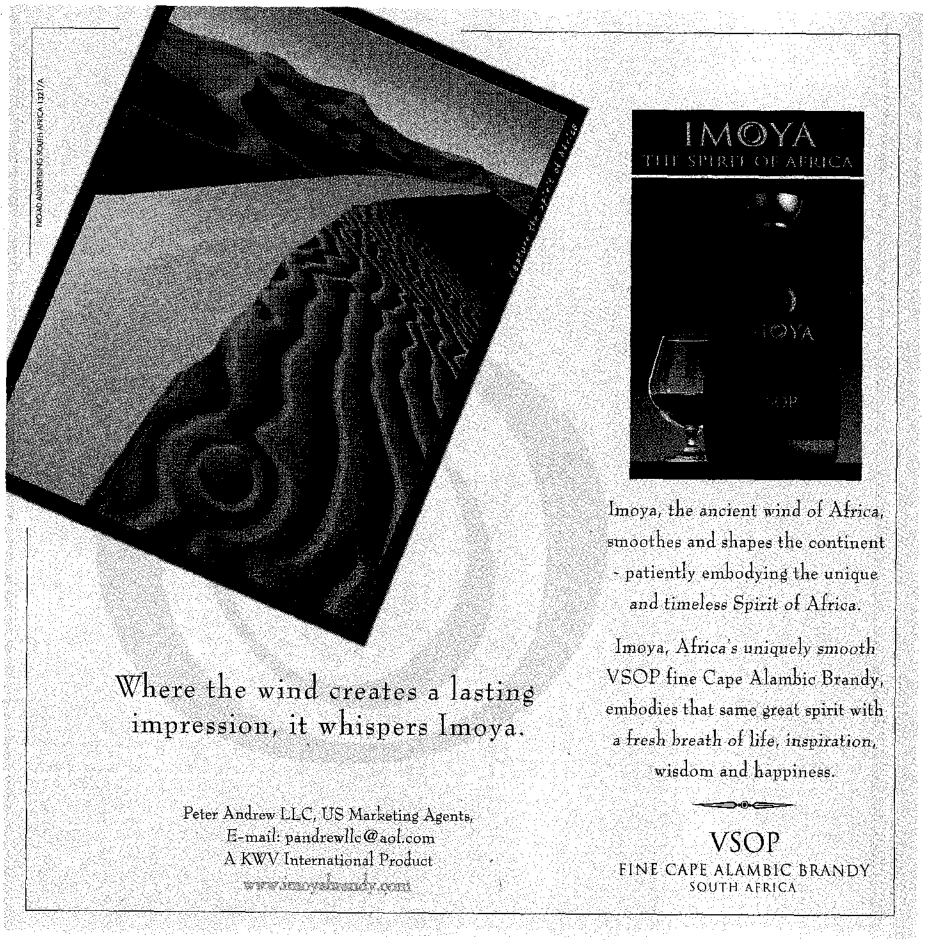
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✦ Don't go with traditional dishes like lobster and caviar, which can be very expensive. Instead, choose something different and festive, like soul food, something that Paradise & Lunch's soul-food division specializes in. "We did a wonderful menu of 'soul sushi,' which included a coconut rice roll with grilled pineapple," says O'Kane.

✦ Forget serving hot coffee. Instead, make pitchers of iced cappuccino and put them out after the meal. "Moving around with hot coffee can be awkward," O'Kane advises, "and, to save time, you can make the iced cappuccino that afternoon."

drive safely

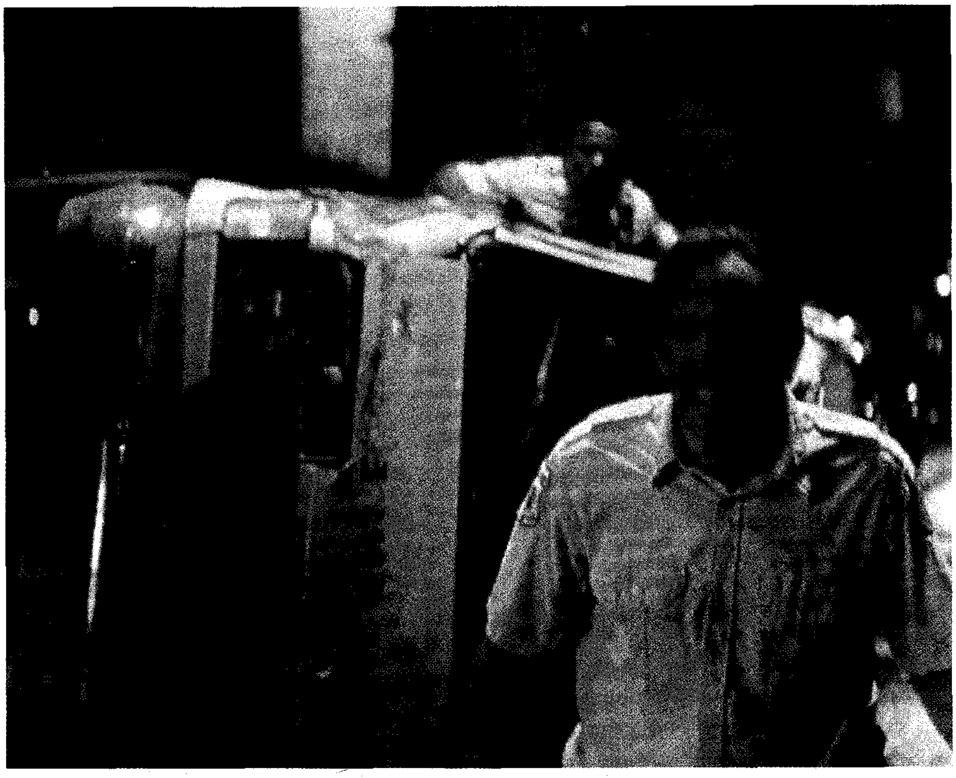
The last thing a party host wants to worry about is how her guests are going to get home after the last drink has been poured. The best way to ease your conscience is to hire a car service, like **ALLSTATE CAR AND LIMOUSINE** (333-3333), which has 500 late model Lincoln Town Cars, specialty cars, station wagons, vans, mini-vans or stretch limousines. ALLSTATE will travel to most any location in the tri-state area, including the Hamptons and Atlantic City.

MOVIES PETER RAINER

Road Warrior

Martin Scorsese sends Nicolas Cage to Hell's Kitchen in an ambulance; Samantha Morton is radiant in 'Dreaming of Joseph Lees.'

MARTIN SCORSESE'S **Bringing Out the Dead**, scripted by Paul Schrader from the 1998 Joe Connelly novel about paramedics in Hell's Kitchen, is set in the early nineties—the pre-Giuliani years, before the renovations in Times Square and 42nd Street and at the height of the crack epidemic. Only a troll could feel nostalgia for all the sleaze and misery on display here, and yet there's a sense in which Scorsese—who also collaborated with Schrader on *Taxi Driver*—is goosed by the grunge. Once again, this carnival of lost souls gives him the stylistic equivalent of an adrenaline boost; intellectually, Scorsese may not pine for the early nineties, but they're custom-fit for his perpetual theme of redemption through suffering, and the vistas—the steam heat rising like hellfire from the streets, the phalanx of hookers and dopers, the whole vast detritus of the human comedy—leave him rapt. Scorsese used to make movies about this world when it was right on top of him; in *Bringing Out the Dead,* he's serving up what amounts to livid pictographs from the cave of an earlier era. Not too much earlier, though. His point may be that there's still a lot of Then in Now.



You talkin' to me? Cage in front of an overturned ambulance (with Ving Rhames inside).

Scorsese has the ability to make you look at anything he puts on the screen, and he brings to this movie an aliveness that's doubly remarkable considering how much of it was filmed in the cramped interiors of an ambulance, or in hospital emergency wards, so overly familiar to us from *ER* and its clones. But ultimately, Scorsese's visual tropes and pirouettes, as well as the themes he plays out once again on these mean streets, are overfamiliar, too. *Bringing Out the Dead* is at once galvanizing and rote.

Nicolas Cage plays paramedic Frank Pierce, who has been working the graveyard shift for Our Lady of Perpetual Mercy hospital for about five years. Over the course of three nights and two days, we see Frank live out the horrors and occasional highs of his job while in a state of almost trancelike sleep deprivation. He sees all around him the specters of the dead he couldn't raise, especially Rose, a homeless teenager he believes he killed while trying to save and whose accusatory gaze bears witness for all who have been lost. When he's not feeling the godlike power of life-giving, Frank is racked with guilt, wanting only to quit his work—to close his eyes and drift off forever. His paramedic partners, one for each night, include the burbly Larry (John Goodman), who regards Frank as a liability; Tom (Tom Sizemore), whose sadistic streak complements Frank's role as ruined angel; and Marcus (Ving Rhames, a real shot in the arm), a lascivious Christian revivalist who sweet-talks his favorite lady dispatcher as if he were Barry White and resuscitates a strung-out doper with ringing prayer.

The only person in the movie with whom Frank can carry on a near-normal conversation is Mary Burke (Patricia Arquette), the estranged daughter of a man he has brought back to life, if not sentience. Mary was going to be a nun once, before she turned to junk. Frank is from roughly the same urban Catholic background as she is; his mother used to tell him he looked like a priest. For those in the audience with an eye for Scorsese's brand of religioso freneticism, it should come as no surprise that this Mary will cradle Frank *Pietà*-style—asleep at last.

When Scorsese and Schrader first read the novel by Joe Connelly, who worked for nine years as a paramedic in New York City, they must have recognized a soul brother. No wonder: The book was influenced by *Taxi Driver* and also *Raging Bull,* which Schrader co-wrote—not so much in its prose, which is less racy than straight-ahead, as in its religious-symbolic textures. The book shares the filmmakers' predilection for what Schrader describes, in the film's press notes, as "occupational metaphors," and it's been rather too faithfully adapted. Frank is saddled with enough metaphorical baggage to sink a tanker. No wonder Nicolas Cage seems slugged most of the time,

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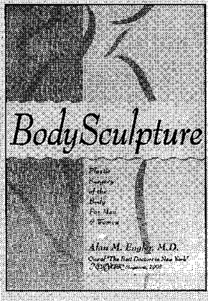

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only occasionally breaking into an inspired scat lunacy.

Frank is a doctor of the streets, an angel of mercy, a giver of life, a priest defrocked by his own suffering, a sinner. New York stands in for a lot, too: This Hell's Kitchen is just that. (Imagine how different the film would be if Frank's beat instead covered, say, the Upper East Side.) The city's skankier nabes undoubtedly have a lot to answer for, but maybe it's time to declare a moratorium on New York's rep as ground zero of all sacrilege: The religio-metaphorical haze in *Bringing Out the Dead* gussies up the horrors. The filmmakers don't recognize, as they did when they made *Taxi Driver*, that the true surrealism of the streets, the true black comedy, is best captured realistically—in the scrupulous, scarily unadorned detail. When Frank aids a drug lord impaled on a spike, and blowtorch-bearing police rescuers shower sparks into the air, the Fourth of July–meets–the Crucifixion tableau is too florid, too fake. And this is the movie's big set piece, no less.

Scorsese doesn't trust the power of simplicity to rock us. He's not looking at hellfire, or anything else, with fresh eyes, and, coming after his last film, the Dalai Lama drama *Kundun*, that's a letdown. Somewhat inert as narrative, *Kundun* was nevertheless an extraordinary stretch: With its ritualism and its patterned palette and its stillnesses, it represented a whole new way of seeing for Scorsese. And a new way of feeling too—a kind of contemplative delirium. *Kundun* was a heroic achievement for a filmmaker so far along in his career, and its commercial failure may have pushed Scorsese back into the safety zone of *Bringing Out the Dead*. His new film is worth seeing, and it's delirious, all right, but it's a delirious recap.

IN **Dreaming of Joseph Lees**, SET IN 1958, Samantha Morton plays Eva, a withdrawn clerk in the rural English county of Somerset. Living at home with her doting, doddering father (Frank Finlay) and precocious younger sister (Lauren Richardson), she takes the brash step of moving in with Harry (Lee Ross), her working-class admirer, who tends pigs and looks at her with devotional eyes. Her real passion, though, is for her second cousin Joseph Lees (Rupert Graves), who disappeared into Italy years ago after losing a leg in a quarry accident and suddenly reenters her life. The film is about how Eva, who wants only to do right by everybody, is destroyed by her own goodness. Too staid and classical, the film is nevertheless greatly enhanced by its actors, especially Morton, who has a luminous fragility, like the young Lillian Gish. She would have been wonderful in silent films. ▬

Peter Rainer's 1998–99 reviews are available at **newyorkmag.com**.

Gone Wiggy

Dame Edna Everage, a.k.a. Barry Humphries, storms Broadway, and Broadway surrenders; 'Look Back In Anger,' revived, seems toothless.

HATS OFF—FROM BERETS TO TOQUES, FROM homburgs to pillboxes—to **Dame Edna: The Royal Tour**. Other performers have invented running stage personas for themselves like Australia's Barry Humphries and his Dame Edna Everage, but have they been this amusing? I am prepared to declare him the funniest man in today's theater. Also the funniest woman.

Humphries has many strengths. He is a great improviser who plays with his audience as if it were a beach ball. Picking out a few patsies in the audience, he starts a dialogue with one or another, drops then returns to this one or that, summons some of them up onstage. But in sundry ways, the rest of us are also included. Much of it is insult comedy, but, as he/she keeps saying, meant in the nicest possible way. With Dame Edna, you simply kiss the knife she/he sticks into you.

Further, we have here a master/mistress of movement and facial expression whose silences are as funny as the words. Like all good comics, Edna has studied up on her venue, and the sly topical references to persons living or wishing they were dead are deadly accurate. Again, Edna is gloriously incorrect politically, and chooses targets with awesomely apposite impudence. Her timing, including throwaway lines, is a nonpareil, and her worst nonsense makes canny sense.

There is also the structure of the show. It starts out with funny shtick serving as building blocks, but the blocks become airborne balls miraculously multiplying. It turns more manic as it romps ahead, the leitmotifs juggled with not only dexterity but also mnemonic prowess, as Dame Edna remembers the names and histories of her audience victims and keeps weaving them into a tapestry as sumptuous as *The Lady with the Unicorn,* and much funnier. There is wit to spare, so I could give away free samples with impunity, except that there was not enough time between jokes to write anything down.

Edna also sings and dances, backed up by a pianist doubling as Polaroid photographer, and the Ednaettes, two attractive dancers. Let me add that the Dame herself has terrific legs—as, I'm sure, has her show.

LEE BLESSING'S **Chesapeake**, A ONE-MAN play that could use a smaller cast, concerns a performance artist persecuted by a right-wing politician out to get the NEA. The artist abducts the pol's even nastier dog, but the pair perish in an accident and our hero is reincarnated as an avatar of the dead pet. Adopted by his nemesis, he corresponds with his owner by e-mail, while also lusting for his married boss's adorable secretary-mistress. If you think this sounds silly, wait till you see the play, which, despite a winsome performance by Mark Linn-Baker and a few funny lines, I sincerely hope you don't. Not even the timeliness can make *Chesapeake,* named in part for its protagonist's breed (Chesapeake Bay retriever), anything but an irretrievable loss of your time.

TIME HAS NOT BEEN KIND TO JOHN OSBORNE'S **Look Back in Anger**, which now looks like a celebrated former beauty ravaged by age. What little of her lost loveliness survives in the arc of the eyebrows, the tilt of the nose, serves only as a hurtful reminder of vanished glory. The permutations and paradoxes of love, as played out by a quirky quartet, remain, even if drained by repetition and competition; but the rant against British social class discrimination falls on, if not quite deaf, no longer deferential ears.

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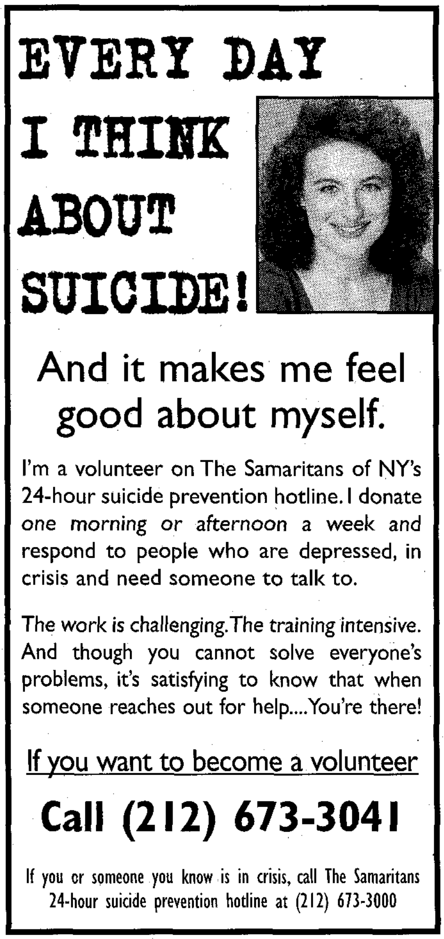
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mission, and looking back more in sorrow than in anger, I wondered how much of the original 1956 success lay not in quality so much as in novelty, and in a production strongly directed by Tony Richardson, and strikingly cast. As Jimmy Porter, the garrulous but charming malcontent, there was Kenneth Haigh, whose histrionic and personal attractiveness softened his self-centered boorishness. As the aristocratic girl, Alison, marrying him well beneath her station, the lovely Mary Ure (then Mrs. Osborne) was luminous almost to the point of translucence as she endured Jimmy's gibes with a stoicism nothing short of heroic.

As Cliff, the trusted and torn friend of both, Alan Bates had not yet developed his gruff persona, and was a wryly temperate buffer zone between embattled spouses. I cannot summon up the two other players in such sharp focus, but recall their fitting in seamlessly. With such memories, how not to be disgruntled by the present masquerade?

Reg Rogers has his uses in some roles, but not as a leading man whose appeal must mitigate his obstreperousness. Where Jimmy should be taut and aquiver, Rogers is a crazed Jack-in-the-box, his excessive and exaggerated outbursts unrelieved by charm. There is something flabby and grotesque about him, his face in intense moments drooping into expressions that look painfully like stupidity. As Alison's trouble-making friend, Helena, Angelina Phillips contributes her own brand of annoying smugness. Enid Graham, as Alison, looks confoundedly British but, like the others, manages the accent only with certain intermittencies. The set by Narelle Sissons, a designer whose chief virtue appears to be cost-saving, is wrong in more ways than I can enumerate, and Jo Bonney's staging is, when not overheated, pedestrian.

Gum IS AN ODD, DISQUIETING, SHORT (75 minutes) play leaving a long aftertaste. Set in an unnamed Arab country, it concerns two sisters: Rahmi, the rebellious older one, and Lina, her flighty but more docile junior. They are chiefly in charge of a strict but seemingly not uncaring aunt. Both girls adore a kind of chewing gum from abroad widely believed to contain aphrodisiacs inserted by enemies wishing to undermine Muslim societies by making their women wanton. It all takes place in a walled garden containing a pool used for either purification or sensual pleasure.

Rahmi went for a fatal ride with a couple of youths who fed her the guilty gum that led to a backseat orgy. Now she is promised to Inayat, a conservative young man of unimpressive means and manner. Rahmi is not thrilled; Lina, to whom she is very close, may be somewhat more amused.

The girls receive (unexplained) shipments of American pop music and language cassettes containing rude words, as well as gum. They sing wispy little songs and have their own rituals within the overarching, rigidly patriarchal ones. Inayat keeps calling solicitously, but one of the young seducers makes, in his presence, an unsolicited appearance atop the wall, with distressing consequences. Things get hairier as Inayat now insists on Rahmi's circumcision to ensure her chastity.

Daphne Rubin-Vega, much better here than in *Rent*, is a credible Rahmi, and the mercurial Angel Desai an even better Lina. Firdous Bamji strikes me as a bit too understated as Inayat; Lizan Mitchell is a properly inscrutable Auntie—if only Loretta Greco, the otherwise adequate director, had not placed her so often front and center and in-our-face. The able dramatist Karen Hartman writes with pithy incisiveness and an astute ear, though I wonder whether the ending could not have been made clearer.

EVERY SEASON PROVIDES A NUMBER OF numbingly mindless shows meant for the proverbial tired businessman, bored housewife, and household drudge of either sex. This "culinary" or "digestive" theater produces resounding hits and crashing fiascos without obvious differences between them. The prime current example is **Epic Proportions**, another of those tiresome satires on Hollywood that fiction, theater, and film keep relentlessly churning out.

Here a DeMille-like director is helming in the Arizona desert a superspectacular about mankind's early history. When he sulkily withdraws into a pyramid, the reins improbably devolve on a cute blonde assistant in charge of the hordes of extras. Among them are a pair of brothers with whom the cutie gets successively involved. One of them was in a high-school marching band; with such knowledge of group movement, he takes over the direction. The other supplants him in the cutie's arms. It is all cacklingly but unfunnily absurd; that one of the co-authors, David Crane, was one of the creators of TV's *Friends* impresses me no more than that Larry Cohen was not.

The gifted and enchanting Kristin Chenoweth is the only real asset here, but with deadweight the shoulders of Hercules could not carry, what can her rather more slender ones do? The producers of this generally panned show are struggling to keep it afloat, in a gesture that is either extraordinarily brave or catastrophically deluded. ■

John Simon's 1997–99 reviews are available at **newyorkmag.com**.

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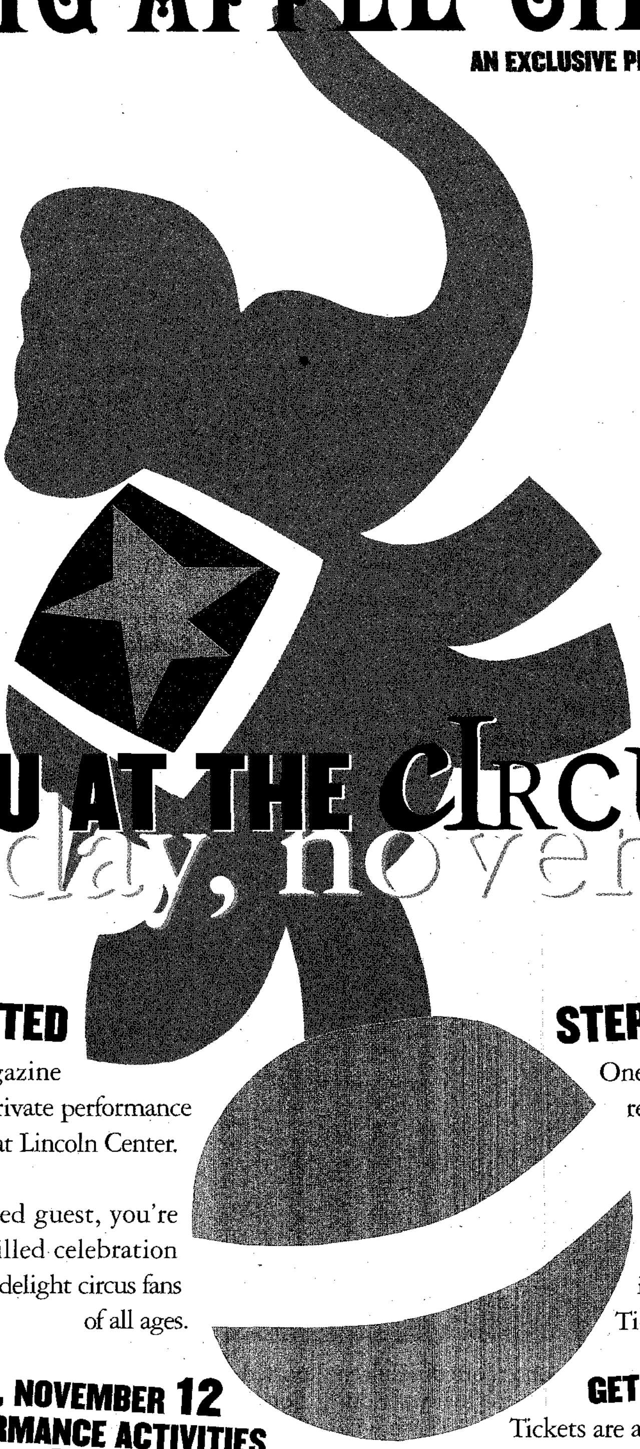

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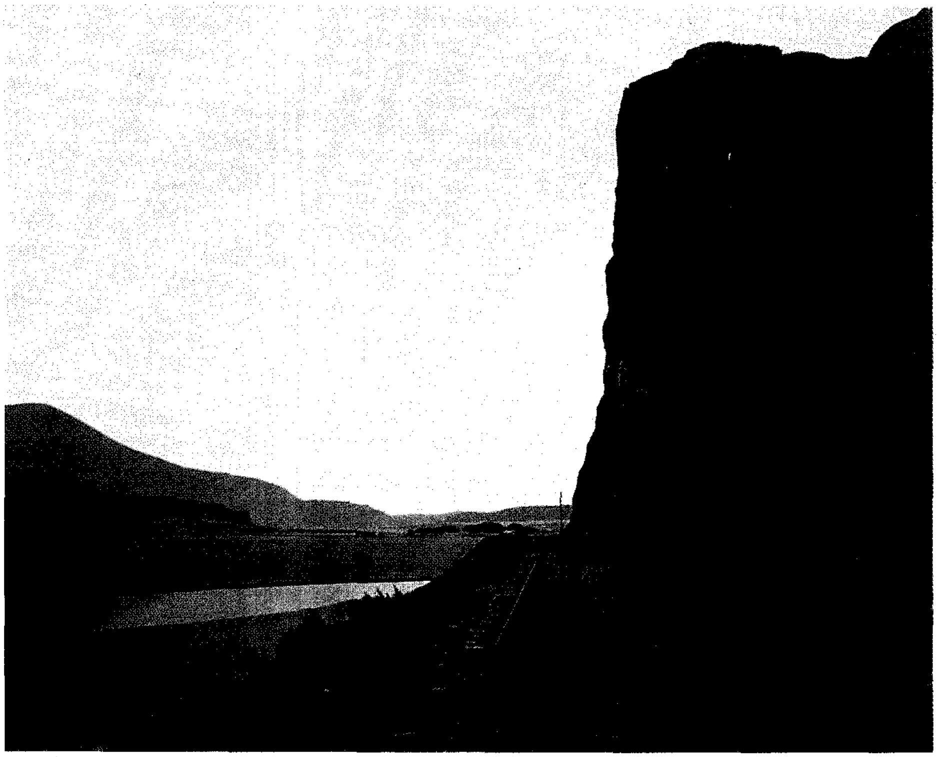
ART **MARK STEVENS**

West World

In Carleton Watkins's exquisite photographs of the developing American West, everything—natural and manmade—seems to have a purpose.

THAT YOUNG MAN WHO LOOKED WEST WITH A glint in his eye: Was he dreaming of Eden or Mammon? For most artists of the nineteenth century, the West represented a place of grandeur and intoxicating purity; for many other people, however, it meant the promise of a big paycheck. In the American imagination, these two outlooks have often clashed melodramatically—the splendor of nature and the riches of man, the frontier and the town, innocence and guile. During the twentieth century, retaining a visionary view of the West proved more and more difficult in the face of sprawl and development; for many serious artists, the subject became "paradise lost." Those who still yearned for a transcendental perspective—such as Georgia O'Keeffe or Ansel Adams—developed increasingly eccentric or baroque methods, juicing up their art in order to keep the visionary West alive.



How the West was won: Watkins's *Cape Horn Near Celilo* (1867).

The photography of Carleton Watkins (1829–1916) does not suffer from all that. It depicts a West that is developing but still indivisible. In his images of California in the 1860s, the hand of man and the hand of nature work together amicably. There is no angry clash of first principles, no air of picturesque exaggeration or tendentious argument. Dreams do not divide. Everything remains possible. The West, in short, is still young. Some of the photographer's contemporaries also maintained a hopeful view of the relationship of man and nature—depicting, for example, the perfect little cottage on the edge of the woods—but they appear sentimental when compared with Watkins. Perhaps because he was a photographer who created documents as well as dreams, Watkins's work invariably appears practical and no-nonsense. Which only makes the sublime glint in his eye more powerful.

Organized by Douglas R. Nickel of the San Francisco Museum of Modern Art and Maria Morris Hambourg of the Metropolitan Museum, **Carleton Watkins: The Art of Perception**, which recently opened at the Met, includes about 85 large photographs—most in excellent condition—surveying the various subjects Watkins addressed. (It also contains examples and computer simulations of his so-called stereographs, in which two photographs are mounted together to create the illusion of three-dimensional depth when viewed through a binocular device.) Born in Oneonta, New York, Watkins followed the Gold Rush to San Francisco, arriving in the early 1850s. He soon realized that the new medium of photography—then hardly twenty years old—could convey the majesty of the West to Easterners eager for images of the region. A viewer in New York would not necessarily believe in the majestic landscapes in a painting. But who could deny the facts in a photograph?

In the East, Watkins's work created a sensation. Intellectuals, scientists, and entrepreneurs became fascinated by his images. It was his rendering of the wonders of Yosemite that eventually led Abraham Lincoln to protect the land from development. Watkins had no head for business, but he was supported by powerful patrons in the West who commissioned photographs from him. One friend even gave him a free pass on the railroad (he could bring along his equipment and pack animals as well). Sometimes his customers demanded beautiful images of untouched wilderness, as in the celebrated series of Yosemite. At other times, they hired him to depict a mine or a sawmill. Whatever the particular demands of the market, however, Watkins crafted images in the 1860s that also embodied much greater themes.

Like many of the great novelists of the nineteenth century, Watkins seems to create an entire, full-blown world. He is capacious rather than personal. The amplitude of his work is both physical and social. He had a large camera built, and made what for the period were

Photograph courtesy of the Metropolitan Museum of Art.

very big photographs, able to depict great swaths of space. But these large negatives also permitted him to devote attention to small pristine details, so that a viewer is always equally aware of great and small. The spaces are not inhuman. Watkins often establishes the scale of Western immensities by including small standing figures and habitations. But you would not say that these human details are "dwarfed" or made insignificant. Everything simply has its rightful place. His photographs also suggest movement, despite his cumbersome equipment and careful compositions. Whereas most nineteenth-century photographs appear static, Watkins conveys a world that seems busy *becoming*. Viewers see the split wood and the chugging train and the growing towns. No attempt is made to conceal the mess around raw human settlements. The sense of movement is not merely literal: The lines and shapes also have a powerful visual rhythm.

The great appeal of Watkins's art is that nothing—in man or nature—finally appears aimless. He grew up among carpenters, and, as Hambourg suggests, his best photographs are carefully built; the lines seem cleanly planed, the shapes neatly joined, every edge considered. This infuses his art with something greater than "formal" or "compositional" order; his visual control suggests that a hidden hand, crafting a grand design, is at work in the American West. This is no less true of his scenes of untrampled nature than it is of his depictions of San Francisco or a mining camp. The endless range of mountains around Yosemite does not seem to sprawl outward; it gathers around. A singular rock face etches a message—which cannot be put in words—against the sky. In *Eagle Creek, Columbia River*, the different geometries of man and nature continually make rhymes with one another. The railway trestle reflects the curve of the river. The vertical clapboard of one house speaks to the vertical trees, while the horizontal clapboard of another reflects the outward spread of the earth. Three upward-waving trees make a match with three men.

Who is crafting this grand design for the West? Certainly not "God" or "Manifest Destiny." Watkins is too mysterious for that. In some of his images, there is a road. You can't tell where the road is going; any particular destination would weaken the strange air of anticipation that surrounds his photographs. But we know the direction that the region would take. From the vantage point of today's diminished West, which looks back in longing rather than ahead in anticipation, Watkins represents a lost beginning. ■

Mark Stevens's 1997–99 reviews are available at **newyorkmag.com**.

CUE

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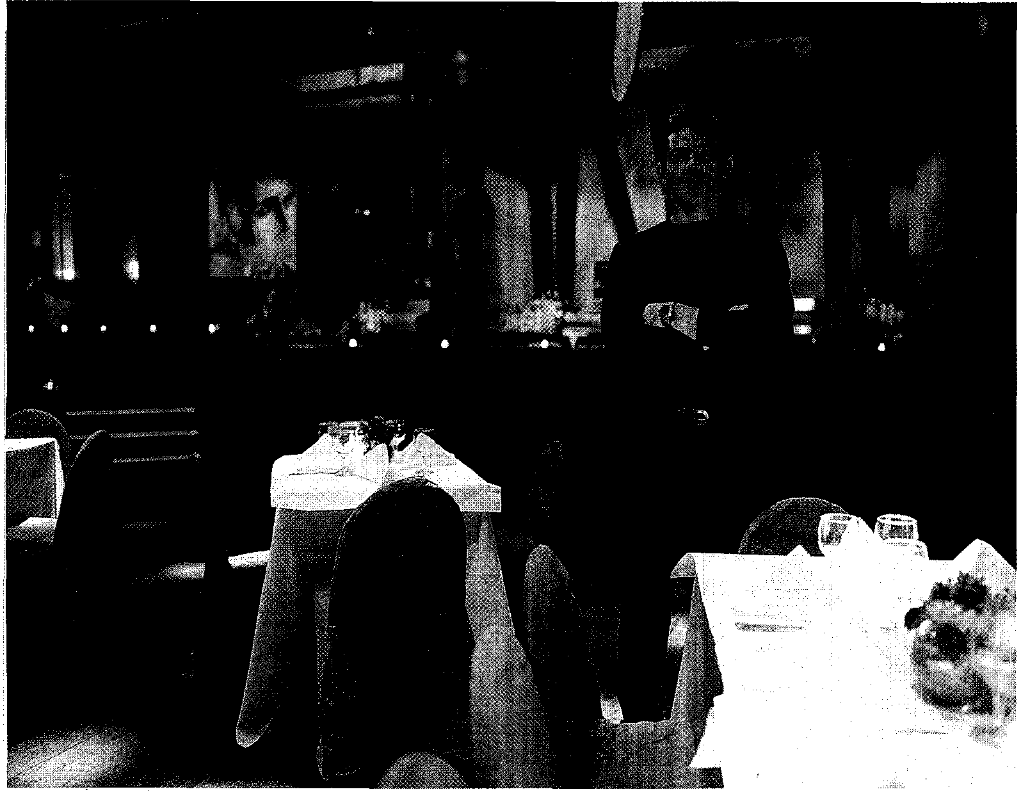
THE INSATIABLE CRITIC **GAEL GREENE**

Eat to the Beat

They look like nightclubs (one of them is a disco) yet serve ambitious food: Crossbreeds Hush and Oriont redefine the dining room.



Hush chef John Tesar's new creations are designed to hold their own amid a disco din.

IN THE SEASONAL MADNESS, COMPOUNDED THIS YEAR by bulging pockets and raging bulls, everyone who has a restaurant wants to open two more and everyone who has ever eaten a square meal talks of launching a restaurant.

No surprise, then, that bars and lounges and nightclubs keep trying to be restaurants too. I am requesting a wardrobe allowance and maybe a bodyguard so I can keep tabs on this phenomenon.

At first, it feels like we've stumbled down a rabbit hole or maybe wandered into an S&M club. We find ourselves in a vast cavern, all black and neon: fuchsia, purple, red. It has a do-it-yourself feel, an off-the-beaten-track club from an earlier decade when we would have been too sloshed or too stoned or too in love to see things this clearly. Weird paintings of people screaming, weeping, maybe even dripping blood, hang in a far corner. We're getting that look from a couple of burly guys at the bar. Barbie, blinking at the podium, looks as surprised to see us as we are to be here. What are we doing in this whatever-it-is? My pals want to know. Well, we've come to taste the food of a chef I seem to be following all over town. This is **Hush**, a bar, a lounge somewhere out back behind the half-drawn curtain, and the whole place turns into a disco after 10 P.M., though the amphetamine beat already blares. And John Tesar from 13 Barrow St. and One/3 by way of the Dining Room on Columbus is supposedly out back at the range.

A lone waiter finally takes us in tow; seeming to understand we've come to eat, he leads us to a table, pours water, brings red wine and menus. Knowing Tesar's pizzas, I suggest we send for a couple while we decide what to order. "Tandoori-chicken pizza with mango-fig chutney, yeeeshh." My pizza-maven mate, the Road Food Warrior, drops the menu. "But darling, this is the guy from 13 Barrow. You like his pizzas. Remember the Peking-duck pizza?" Tonight it's spelled "Peeking Duck." Intentionally, I want to believe. We order one Peeking and the aged-goat-cheese pizza with braised spring leeks.

"Fun Food?" asks one of my guests, a feisty octogenarian from out west. "Fun Food?" That's what it says on the menu. "Food for the table to share," our waiter explains. At this point, most critics and some serious food lovers I know would be out the door in a huff.

"Let's just sample a few things," I urge my friends. "And if it's too horrible, we'll move on elsewhere." I'm counting on chef John Tesar, even though I'm wondering if he's lost his mind or been somehow coerced into servitude here. We are shouting over the crushing din in the almost-empty cave. We beg the waiter, the bartender, the doorkeeper, anyone, to turn it down a bit. By the time we've finished off the pizzas and surrendered to the very good goat-cheese-and-jack quesadilla with smoked chicken and two salsas, and finished a generous hill of Mediterranean chopped salad with an intriguing hint of mint, a handful of would-be diners are drifting in, superglam chicks in flippy little slips and spike heels tack-tack-tacking across the floor. The D.J., a bleached blond with unbleached stubble, scales a ladder to his perch atop a wall. We strain to speak over the insistent clamor, but we're not giving up. We're not moving out of here. The five of us, carpers and doubters alike, are too taken with the baby ribs in citrus-chipotle barbecue with crispy onions, fried oysters with charred-tomato salsa and avocado tortilla, and enough chili-rubbed lamb chops and shoestrings for all, and at prices that seem rashly

(continued on page 134)

Photograph by Kenneth Chen.

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WHEN WAS THE LAST TIME YOU TOOK IN A GREAT SHOW? IF THE ANSWER IS "IT'S BEEN TOO LONG," THEN THERE'S NO TIME LIKE THE PRESENT TO SAMPLE SOME OF BROADWAY'S BRIGHTEST LIGHTS. WITH A RENEWED FOCUS ON STAR-POWER AND QUALITY, THE LATEST CROP OF BROADWAY SHOWS EMITS HIGH-WATTAGE ENERGY THAT WILL TRULY MOVE YOU.

KISS ME, KATE

NOT JUST 'ANOTHER OP'NIN', NOT JUST 'ANOTHER SHOW'

In the late 1940's, more than a dozen classic Broadway musicals opened in breathtaking succession. But for sheer style and glamour, none compared with *Kiss Me Kate.* Critics from coast to coast were unanimous in their praise: Cole Porter' s greatest score ever!

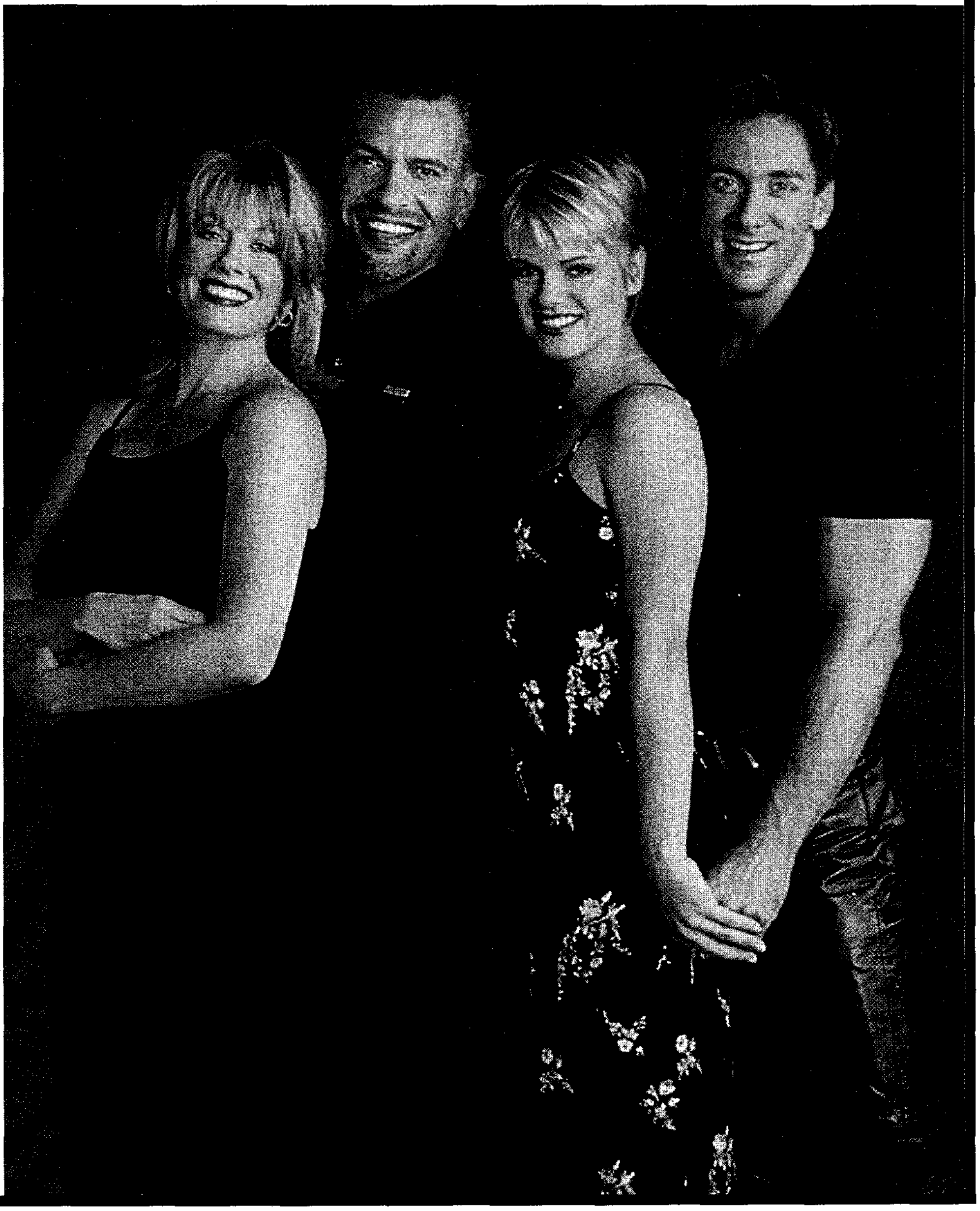
Marking the 50th Anniversary of its original Broadway run, a new production of *Kiss Me Kate* opens this month at the Martin Beck Theatre, starring Tony Award-nominees Brian Stokes Mitchell (*Ragtime*) and Marin Mazzie (*Ragtime* and *Passion*); choreographed by Kathleen Marshall and directed by Tony Award-nominee Michael Blakemore (*The Life, City of Angels* and *Noises Off.*)

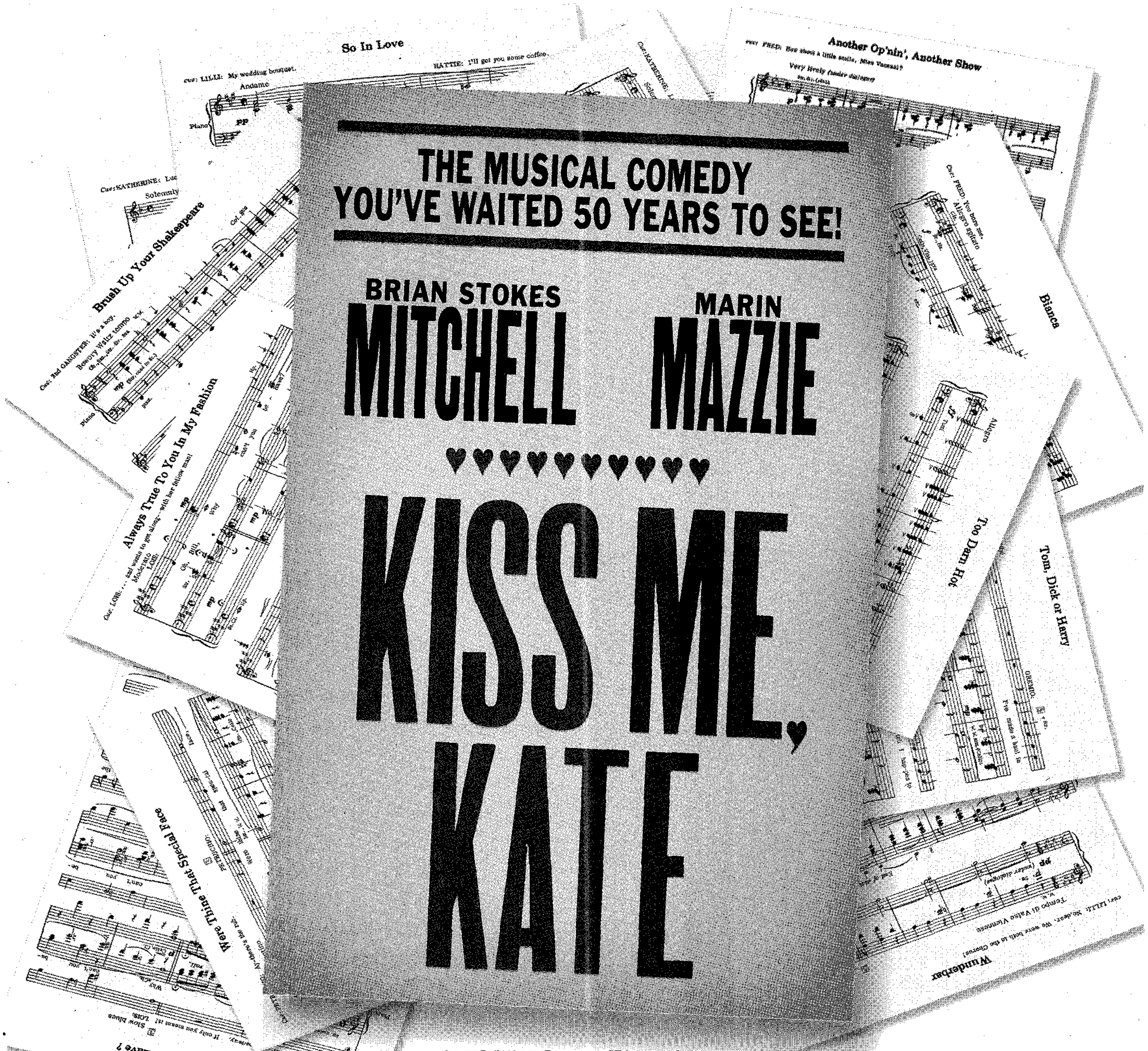
This great musical comedy follows the antics of Fred Graham and Lilli Vanessi, a divorced acting couple who are reunited for a Broadway-bound revival of Shakespeare's *The Taming of the Shrew.* Their off-stage sparring and on-stage battles are perfectly captured by Sam and Bella Spewack's sophisticated and intelligent script, written from their own personal experiences in the theater.

As for the score, it is a wealth of witty and hauntingly romantic treasures, written by Cole Porter at the height of his career, and includes such classics as: *Another Op'nin, Another Show, Why Can't You Behave, So in Love, From This Moment On, Wunderbar, Too Darn Hot* and, of course, *Brush Up Your Shakespeare!*

In addition to winning the Tony Award as the Best Musical of 1949, Tony Awards were won by Cole Porter (music only; there was no award for lyrics until 1965); Samuel and Bella Spewack (book); the producers and the scenic designer.

One of the last great musicals from the 1940s to be revived, *Kiss Me Kate* opens on Broadway November 18th.

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IN

KISS ME, KATE

MUSIC AND LYRICS BY
COLE PORTER
BOOK BY
SAM AND BELLA SPEWACK

STARRING
AMY SPANGER MICHAEL BERRESSE

ALSO STARRING
MERWIN FOARD JOHN HORTON ADRIANE LENOX STANLEY WAYNE MATHIS MICHAEL MULHEREN LEE WILKOF
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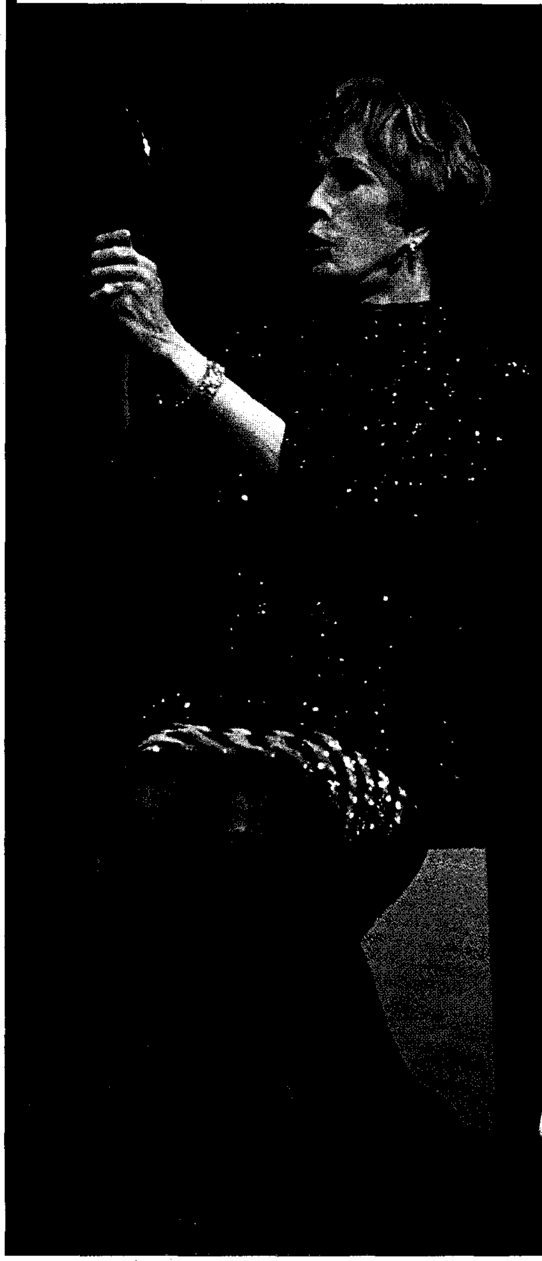
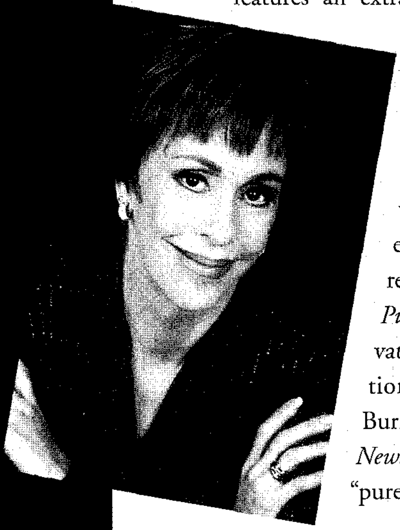
PUTTING IT TOGETHER

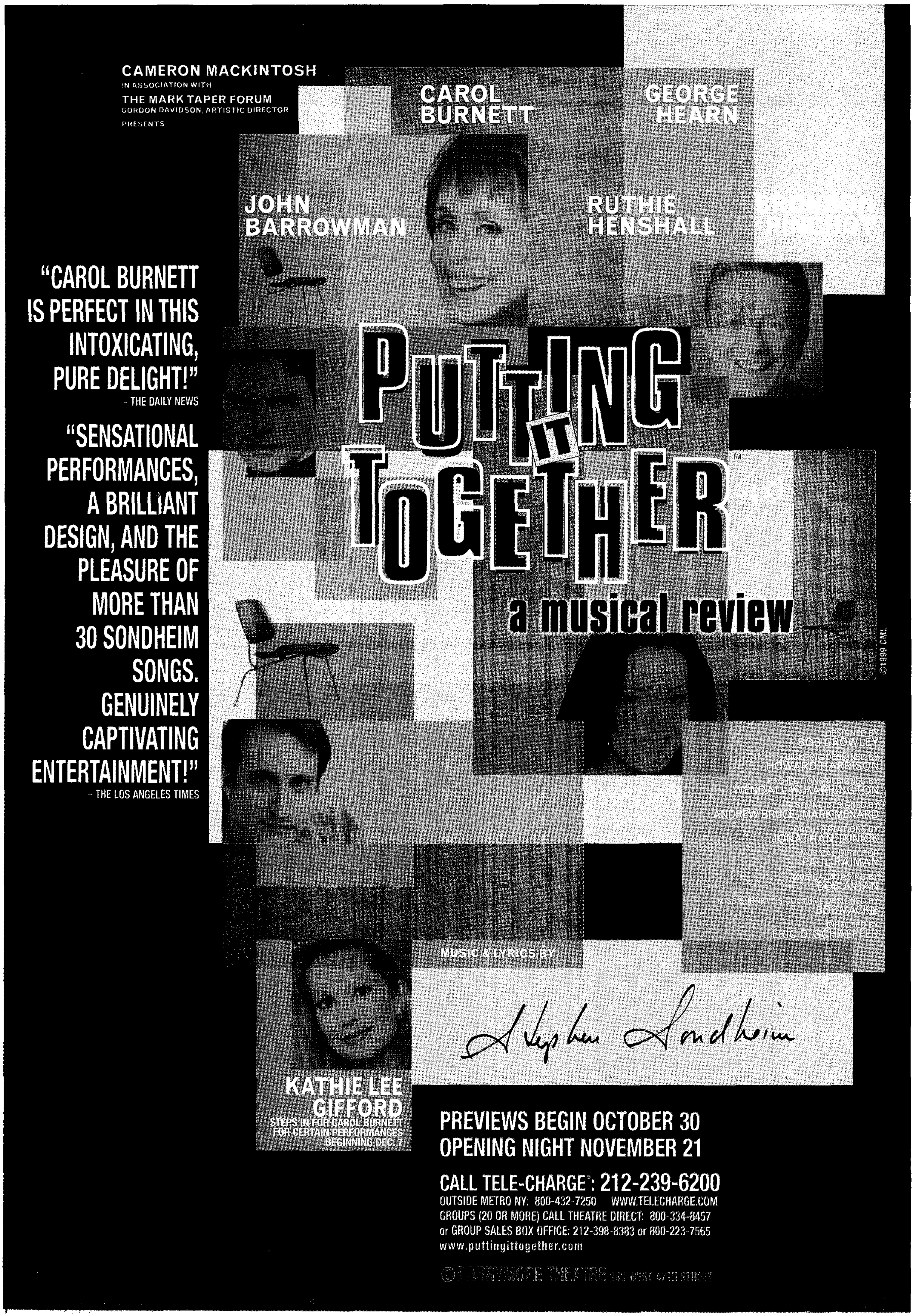
The beloved Carol Burnett returns to Broadway in a musical for the first time in more than three decades when she stars this fall in Stephen Sondheim's musical 'review' *Putting It Together*, beginning previews on October 30 at the Barrymore Theatre (243 W. 47th Street). Ms. Burnett will be joined in *Putting It Together* by an all-star cast, including two-time Tony Award winner George Hearn, Olivier Award nominee John Barrowman, Oliver Award winner Ruthie Henshall, and television and film star Bronson Pinchot. Kathie Lee Gifford, singer, author, and co-host of the highly popular nationally syndicated television show *Live with Regis & Kathie Lee*, will step in for Carol Burnett on most Tuesday evenings beginning December 7. Presented by legendary producer Cameron Mackintosh, *Putting It Together* is directed by Eric D. Schaeffer, with musical staging by Bob Avian.



Thematically a review of the legendary composer/lyricist's career, *Putting It Together* inventively explores the relationships and emotions of five guests at a Manhattan cocktail party with both humor and poignancy. Devised by Sondheim, *Putting It Together* takes its material from the following original musicals that he has written: *A Funny Thing Happened On the Way to the Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Sweeney Todd* (1979), *Merrily We Roll Along* (1981), *Sunday in the Park with George* (1984), *Into the Woods* (1987), *Assassins* (1991); the film *Dick Tracy* (1990) and an unproduced television musical, *Do You Hear A Waltz?* (1962).



This completely new version of *Putting It Together*, which features an extraordinary collection of 35 songs written by the premiere theatrical composer/lyricist of our time, was presented in the fall of 1998 at the Mark Taper Forum in Los Angeles, where it received wide critical acclaim and broke every one of the theater's box-office records. The *Los Angeles Times* called *Putting It Together*, "genuinely captivating entertainment with a sensational performance by Carol Burnett." And The *Los Angeles Daily News* agreed, calling *Putting It Together* "pure delight."



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PUTTING IT TOGETHER™

a musical review

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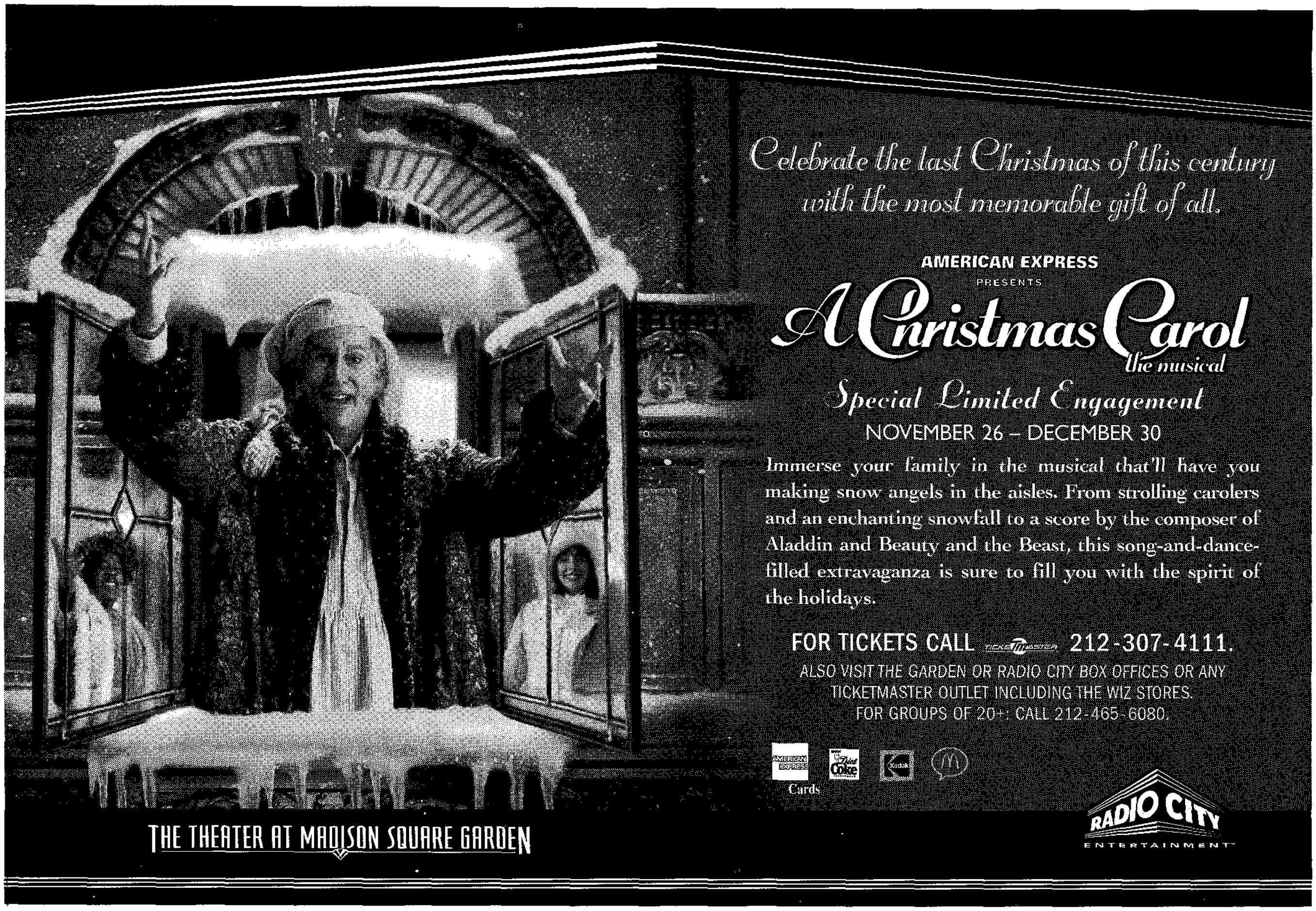
So celebrate the last Christmas of this century with the song-and-dance-filled musical that *New York* Magazine hails "A Miracle on 33rd Street." At The Theater at Madison Square Garden November 26 - December 30, 1999.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Immerse your family in the musical that'll have you making snow angels in the aisles. From strolling carolers and an enchanting snowfall to a score by the composer of Aladdin and Beauty and the Beast, this song-and-dance-filled extravaganza is sure to fill you with the spirit of the holidays.

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MARIE CHRISTINE – A NEW MUSICAL

Marie Christine is one of the most anticipated new musicals in years for good reasons. Based on one of the greatest dramatic stories ever written, this ambitious show has been created by Michael John LaChiusa, one of the best new theater writers, staged by renowned director-choreographer Graciela Daniele, and features the most exciting young performer the theater has seen in decades.

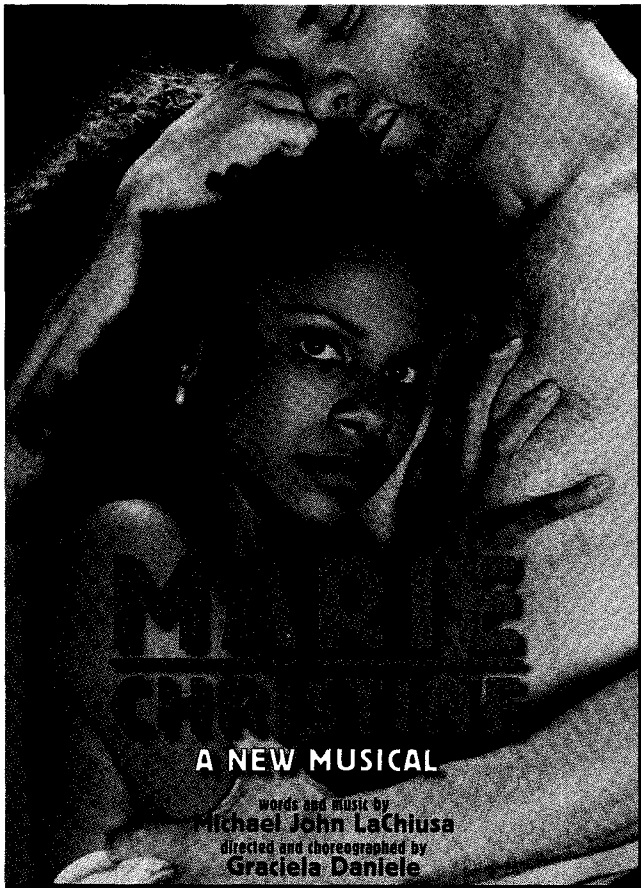
Marie Christine is loosely based on *Medea* and reimagines the Greek legend as an American fable of forbidden love and political ambition.

The powerhouse cast of 30 is led by three-time Tony Award winner Audra McDonald*, who takes on her first leading role opposite fellow Tony winner Anthony Crivello (*Kiss of the Spider Woman.*)

Daniele's seamless staging allows the gripping story to unfold fluidly, building on LaChiusa's impressive score which blends cultures and musical styles such as New Orleans jazz, and African percussion.

Because of its period setting and grand sweep, it may be tempting to compare *Marie Christine* to works like *Porgy and Bess* or *Show Boat*, but this is very much a contemporary work, pushing forward the edges of musical theater — just the kind of groundbreaking show one associates with its author/composer, Michael John LaChiusa and director/choreographer Graciela Daniele.

**Please note: The role of Marie Christine will be performed by Sherry Boone (Jelly's Last Jam) at all Wed. & Sat. mats, and Nov. 26 mat, Dec. 26 mat, Dec. 30 & Dec. 31.*



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Here's an offer to see the most anticipated new musical of the season for just $45 (you save up to 40%). Tickets for MARIE CHRISTINE are expected to be among the most sought after of the Broadway season, but you can get them now at the special advance price of $45 for performances (except Sat evening) from October 28th – December 1st with this ad. Bring it to the Lincoln Center Theater box office in person or call Tele-Charge 212-947-8844 and mention code MCDMX25.

Please note: The role of Marie Christine will be performed by Sherry Boone at all Wed & Sat mats, and Nov. 26 mat. Tickets subject to availability. Limit six tickets per order.

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Audra McDonald and Anthony Crivello photographed by Douglas Kirkland ©1999

[illegible]

Jacobson *continued from page 71*

Piazza, saying "he'll get hot one of these Octobers." Keegan is also dead-red on the Rocker beat, expressing proper New York admiration for the man he is the first to call John "Punk" Rocker. Wally Matthews, the talented lean and hungry Cassius of tab columnists, breaks through, demanding the Mets make the twitchy Bobby Valentine "Manager for Life." This way, covering the Mets will be "more than just watching ballgames . . . it's nine innings wrapped in two sessions of psychoanalysis." In the end, however, writing of the cataclysmic fifteen-inning grand-single game (for which the *Post* runs the headline AMAZIN' in the red type once used to describe David Berkowitz's being CAUGHT!), the Mighty Lupica, who'd been showing more wear and tear than the dinged-up Piazza, rallies the *News*. "At 11 o'clock last night, Robin Ventura was still out there in the rain at Shea Stadium, down near the photographer's box," he begins. It is portent as usual, but given the biblical-deluge context of the marathon game, it works.

Then, like that, the Subway Series that never was came to an end. The Mets were out, 10-9. Both papers struck the properly funereal note, the *News* (39 sports pages of 100 total) going with IT'S OVER on the front page, the *Post* (36 for 96) opting for the time-honored WAIT 'TIL NEXT YEAR.

What a drag. In the middle of the eighth inning, with the Mets suddenly in the lead, even the most hard-bitten newsman had begun to hope: If the *faux* Subway Series had been a great story, imagine a real one.

The Mets' demise did eliminate one conflict, however. "You know, as tabloid story—the ups and downs, the problems, coming back from the dead—the Mets have just been *it* over the last part of the season. They've been the back page," says Greg Gallo, a man who has to be "very careful" about his back pages, lest he appear to favor one team over the other. "Put the Mets on the back page, and a thousand Yankee fans are sending e-mails saying, 'Oh, now you're the Mets paper,' " bemoans Leon Carter. With the Yankee Inevitable now in place, he won't have that problem.

As for the winner of this particular Subway Series, let's say, following Nelson Algren's dictum, I never take the top paper, but sportswise, I read the *Post* first. As they say, it's the little things that win ball games, like running a banner saying YA GOTTA BEREAVE across eight pages of game coverage. But still, ya gotta like it—these two dinosaur papers duking it out. You don't get that on the Net. It's just too bad neither paper figured to run that position-by-position, Olerud-vs.-Martinez, Piazza-vs.-Posada, Met-vs.-Yank matchup-edge feature. You know, so we could see who was likely to win the Subway Series that never was. Well, wait till next year.

Greene *continued from page 126*

low. Is that a typo? Fourteen dollars for lamb. Only a sludge of risotto disappoints. I'm eager to stay on for Tuesday's late-night African drums but can't persuade anyone to join me.

Three weeks later, the place is even emptier. Friends who join us are predictably puzzled. "Where are we?" the sophisticated accessory designer who's been everywhere keeps asking. "What is this place? Are we in Kansas?" I know how to banish her doubts. Fabulous caviar-smeared himachi tartare. Exquisite seared dayboat scallops on celery-root purée, and cornmeal johnnycakes with smoked salmon and chive crème fraîche. Her mate, worried he won't get enough to eat if we're all sharing, discovers that 48 ounces of sliced porterhouse and creamy mashed potatoes, after half a dozen starters, fills even his void (at $45, this is the menu's only high-price splurge, but it easily feeds four or more). After so much food, it's an effort to do full justice to the tempting flourless chocolate cake and Meyer-lemon tart, but needless to say, we finished both desserts. And the powder-room attendant sells candy bars and peanut-butter cups, if that's not enough.

THE INSATIABLE CRITIC

I'm not quite sure what to do about Tesar and his appealing fun food. Dare I send you there? This is clearly not for cuisinary purists or Daniel loyalists, or for Nobu's people, or for that self-assured crowd who think hotels are done by Ian or Andre and will follow Keith McNally to the end of the dock on Gansevoort. But Tesar insists he was fully conscious when he signed on to feed whoever wanders into Hush, knowing the place will turn into a noisy, bouncing brawl drawn by a posse of promoters at 10:30 or 11. There's always a chance his partners will reward him with a real restaurant of his own one day, he says. As for me, I really miss Xenon and Studio, and even Regine's. Or maybe I miss who I was when I boogied every night till 4 A.M. I have a friend who's deeply into African dance. You might catch my act one Tuesday.

Hush (17 West 19th Street; 212-989-4874). Open for dinner Tuesday through Saturday, 5 to 11 P.M.; dancing at 10. A.E., M.C., V.

DUE WEST, WHERE THE COWBOYS OF CHIC collide with the meat market, **Oriont** has yet to open its upstairs dining room or switch on its promised cabaret, but the blackish-green-on-black lounge and bar is already packed. It's surely a sign of the new Meat Market magnetism: Oh, what fun to jostle the bikers, navigate the treacherous pavement, and inhale the pervasive parfum de cow fat. Of course, owner Michelle Jean has fans from earlier stints at Circa and Restaurant 147. And there may be a crowd drawn by the sexy aura of designer Christopher Ciccone's riff on thirties Shanghai, not to mention the possibility his sister, Madonna, might slither in at any moment. Certainly, there is an extra *frisson* in the Kiehl's potions of the ladies' room. Well, *I* am impressed.

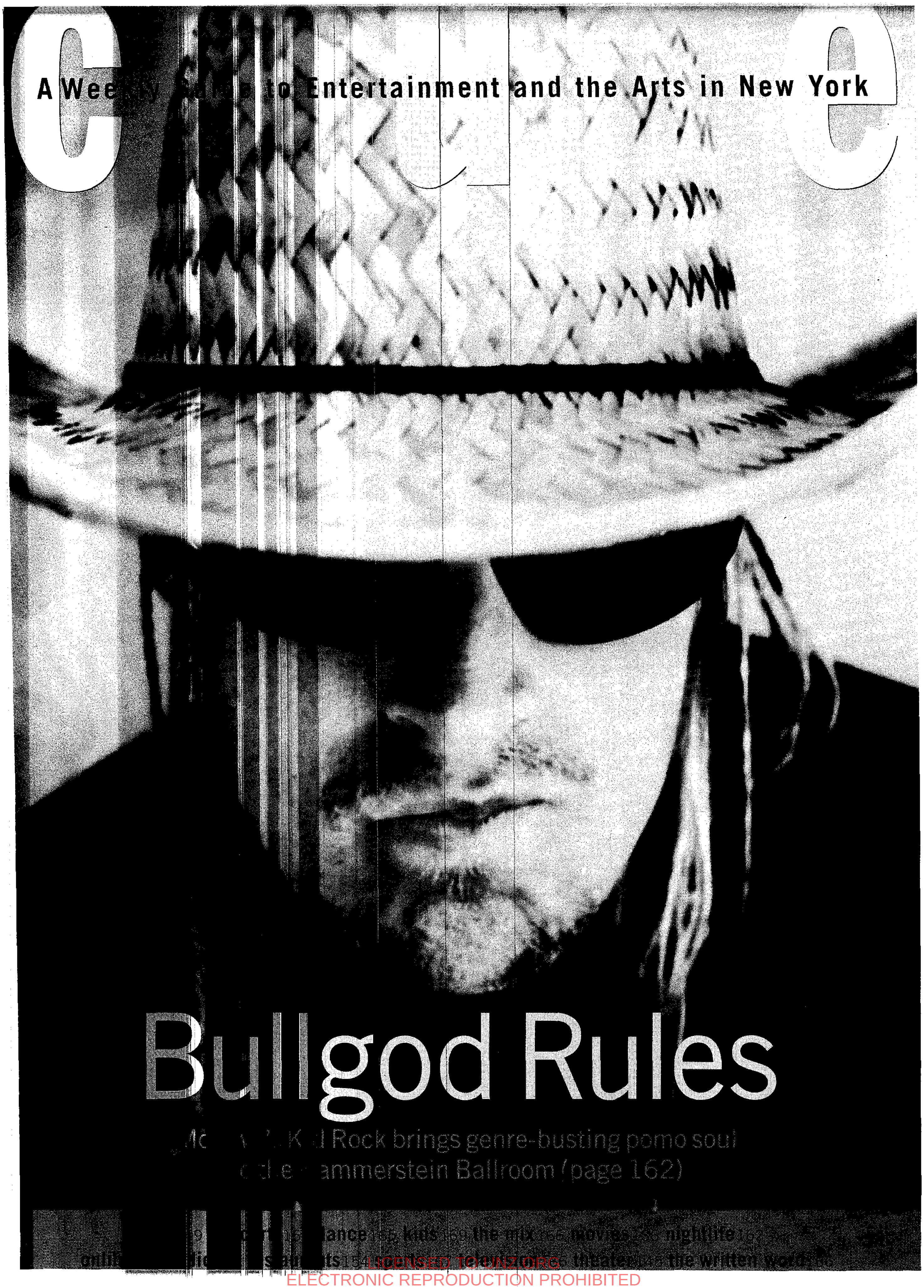
Oriont. I suppose it's politically incorrect to suggest that some dyslexic genius came up with that name, Oriental Garden and Orienta being already claimed. A team of sushi chefs whittles and rolls away nonstop. And Macao-born chef Rosa Lo San Ross's take on Pacific Rim–fusion lounge food is perfect for a crowd that actually prefers to graze. The better to table-hop. The better to hit the road on a lemming rush. A friend who lives nearby says he's been back twice just for the smoked-eel-sushi box. But running into fellow nightcrawlers is clearly a plus for him. Tonight, everyone at our table has popped up once or twice to air-kiss or slap-hug someone they know and puff on a cigarette. We are seated in an intense transit surge opposite the bar.

Behind us I have a sense of glamour; bold-type six-somes; "Ben Stiller," someone whispers; "Madonna" is the rumor (possibly in the VIP nook). I crane my neck, but so much modish black cloth against black walls makes a blur. I am left to focus on tricolor tartare turbans (excellent), rare grilled tuna in wasabi soy (a bit scant), baby-back ribs (insist the kitchen slice them apart), all sorts of dumplings in a steamer (small and soggy) and juicy slices of red poached filet mignon on luscious baby potato (not potatoe, Mr. Quayle) salad. I find the shredded chicken with hoisin in lettuce cups dry and boring, and the oddly flavored tofu inedible, but love soba noodles in peanut-coconut dressing and the long beans with thin batons of Asian pear and black sesame in a sesame vinaigrette. Chocolate cake with orange essence is so dense one bite goes a long way. And sake-poached fruit is deliciously firm and refreshing. Oh, this is foolish. I actually had to stop gossiping and flirting and being witty and comparing pashminas with my friends and reapplying my lipstick to even think about food. I'll be back if they ever get the dining room open and see how much that matters.

Oriont (431 West 14th Street; 212-645-1988). Open for dinner Tuesday through Saturday, 6 P.M. to midnight; bar open from 5 P.M. to 4 A.M. Closed Sunday and Monday. A.E., M.C., V.

Gael Greene's 1997–99 reviews are available at **newyorkmag.com**.

Cue
A Weekly Guide to Entertainment and the Arts in New York



Bullgod Rules

Motown's Kid Rock brings genre-busting pomo soul to the Hammerstein Ballroom (page 162)

[illegible] dance 152 kids 159 the mix 136 movies 256 nightlife 162 [illegible]
online [illegible] restaurants 154 [illegible] theater 144 the written word 156

movies

Streep...*Being John Malkovich*...Being Hasidic

Previews

Mr. Craven's Opus

Thrillmeister Wes Craven takes a break from the self-referential serial killers of his *Scream* gems to take on something *really* frightening: The New York City Board of Education. Inspired by the documentary *Small Wonders, Music of the Heart* tells the true (if sappy) story of East Harlem violin teacher Roberta Guaspari (Meryl Streep, pictured above with her pupils), who fought with the city over music funding and won. Starts October 29 in theatres everywhere.

New Films

The Adventures of Elmo in Grouchland—Elmo ventures after his lost blankie and in turn gains courage and learns about sharing. With Mandy Patinkin. (1 hr. 20 mins.; G) *Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movies at Staten Island.*

American Beauty—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a harridan real-estate-agent wife (Annette Bening) and morose daughter (Thora Birch) who despise him. His rebirth is brought about by his attraction to his daughter's cheerleader best friend (Mena Suvari); this new-style Rip Van Winkle is like a counterculture washout primed for salvation. The film's attempts to turn its characters into more than the sitcom cutouts they essentially are doesn't work. It's like a sportier, homegrown version of all those Antonioni-ish movies about the depleted upper-middle classes zombified by ennui. Sam Mendes, celebrated for his direction of *Cabaret* and *The Blue Room* onstage, makes his movie debut; the script is by Alan Ball. (Rainer; 9/20/99) (1 hr. 56 mins.; R) *Loews Village; Loews 19th St. East; Loews State; Clearview's Beekman; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Whitestone; BAM Rose Cinemas; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Main Street Cinemas; UA Movies at Staten Island.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

Bats—Sheriff Kimsey (Lou Diamond Phillips) has some trouble on his hands: Swarms of genetically altered bats have taken to tormenting the winsome inhabitants of his sleepy Texas town. Enter pretty zoologist (Dina Meyer) and her able assistant (Leon). (1 hr. 31 mins.; R) *UA Union Square; Clearview's Chelsea; UA Criterion; Clearview's First & 62nd St.; Clearview's Park and 86th St.; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Beefcake—Buff young men parade about scantily clad in this look at photographer Bob Mizer, the king of male-physique-magazine publishing during the fifties. Writer-director Thom Fitzgerald revisits this campy milieu by mixing dramatic sequences with documentary footage, including Mizer's home movies of "the boys." (1 hr. 33 mins.; NR) *Film Forum.*

Being John Malkovich—John Cusack and Cameron Diaz star in this ingenious and playful film about an unstrung puppeteer who finds a portal into the mind of actor John Malkovich. Directed by Spike Jonze. (1 hr. 52 mins.; R) *Opens 10/29.*

The Best Man—A warm-hearted comedy about a young writer (Taye Diggs) who comes to New York for a college reunion built around the wedding of two close friends (Morris Chestnut and Monica Calhoun). But when his friends start passing around an advance copy of his new novel, a flimsily disguised autobiography, and start recognizing the characters—he finds himself in a bit of a fix. (2 hrs.; R) *UA Union Square; Clearview's Chelsea; UA Criterion; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Astoria; UA Crossbay; UA Movies at Staten Island.*

Black Cat, White Cat—A romantic comedy wherein, to square a debt, a small-time shyster arranges for his son to marry the daughter of a wealthier gangster. In Serbo-Croatian with English subtitles. (2 hrs. 9 mins.; R) *Cinema Village.*

The Blair Witch Project—A nifty, scary, zero-budget dramatic feature about a documentary crew that investigates a local legend—the Blair Witch—in the remote Maryland woods. (1 hr. 27 min.; R) *CO Worldwide Cinemas.*

Blue Streak—Martin Lawrence is a jewel thief posing as a cop in order to recover a diamond he's hidden in a precinct house. With Dave Chappelle and Luke Wilson. (About 1 hr. 40 mins.; R) *Art Greenwich Twin; UA Criterion; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay; UA Movies at Staten Island.*

Body Shots—Gender cliché and foreplay do not a movie make. A cable-TV movie, perhaps. (1 hr. 42 mins.; R) *CC Village East; Loews 19th St. East; CC Cinemas 1, 2, 3; Cinemart; Kaufman Astoria Cinema; UA Movies at Staten Island.*

The Boys—An Australian ex-con returns to his family after a year in prison that has left him paranoid, frustrated, and possibly questioning his sexuality. (1 hr. 26 mins.; R) *Cinema Village.*

Boys Don't Cry—The true story of Teena Brandon, who, as Brandon Teena, passed as a boy, romanced the girls, and was killed for her deceptions by two ex-cons in Nebraska in 1993. The talented Hilary Swank plays Brandon, and her fine-cut androgyny seems supremely out of place in the trailer-trash milieu. Worth seeing, but first-time director Kimberly Peirce reduces the real-life drama's complexity by framing it as a transgender *Rebel Without a Cause.* (Rainer; 10/18/99) (1 hr. 54 mins.; R) *UA Union Square; Lincoln Plaza Cinemas; Clearview's Cobble Hill; Pavilion; Cinemart.*

Bringing Out the Dead—See Rainer, page 119. (2 hrs. 3 mins.; R) *Loews Village; Loews 19th St. East; Loews Astor Plaza; Loews 72nd St. East; Loews Orpheum 7; New Coliseum; Nova; Bay Plaza; Concourse Plaza;*

'Cue' cover photograph by Danny Clinch/Corbis Outline.

“A One-Of-A-Kind Masterpiece.

‘Being John Malkovich’ is the kind of breakthrough that leaves every other movie around looking clueless.”

- Tom Carson, ESQUIRE

“★★★★ Don’t even think of missing this extraordinary film.”

- Anne Marie O’Connor,
MADEMOISELLE

“★★★★ It’s like nothing you’ve ever seen before.”

- Bill Diehl,
ABC RADIO NETWORK

“Irresistible!

A terrific original. Nimble and very funny, with a fine cast of dryly comic actors. A contemporary fun-house ride.”

- Janet Maslin, THE NEW YORK TIMES

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BEING JOHN MALKOVICH

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GRAMERCY

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PROPAGANDA FILMS

USA FILMS

www.beingjohnmalkovich.com

Soundtrack available on

Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; UA Marboro; Centre Sunnyside; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Staten Island.

Buena Vista Social Club—Wim Wenders's documentary grew out of the recording sessions in 1996 by Ry Cooder involving some of Cuba's greatest singers and musicians, many of them well over 60, whom he rescued from oblivion. I've never seen another movie that so clearly expressed the sensual sustenance of great folk culture for its practitioners. (Rainer; 6/7/99) (1 hr. 46 mins.; NR) *CC Angelika Film Center; Lincoln Plaza Cinemas; BAM Rose Cinemas.*

Crazy in Alabama—Antonio Banderas's directorial debut stars wife Melanie Griffith as an eccentric Aunt Lucille who follows her dreams to Hollywood while back home, her nephew, Peejoe (Lucas Black), is forced to come of age. With Cathy Moriarty, David Morse, Meat Loaf Aday, and Rod Steiger. (1 hr. 51 mins.; PG-13) *CC Village East; CC Murray Hill Cinemas; Loews 19th St. East; UA Gemini; Kaufman Astoria Cinema; Kew Gardens Cinemas; UA Movies at Bayside; UA Hylan Plaza.*

Cremaster 2—Very loosely based on Norman Mailer's *The Executioner's Song*, this fourth installment in Matthew Barney's disparate and visually extraordinary series is set in Utah and stars Barney as murderer Gary Gilmore and Mailer as Harry Houdini. (1 hr. 19 mins.; NR) *Film Forum.*

Deep Blue Sea—A science experiment goes terribly awry when genetically altered sharks become . . . too smart. With Saffron Burrows, LL Cool J, and Samuel L. Jackson. (1 hr. 40 mins.; R) *CO Worldwide Cinemas.*

The Dinner Game—From the creator of *La Cage aux Folles* comes a comedy about a dinner-party contest in which the winner must invite the most boring person imaginable. In French with English subtitles. (1 hr. 22 mins.; NR) *Paris Theatre.*

Double Jeopardy—The lovely Ashley Judd crashes her way across the country in an attempt to win back her son and finish off her evil husband. Thanks to a loophole and an exhausted Tommy Lee Jones, it's all fairly legal. (1 hr. 46 mins.; R) *Loews Village; Loews 19th St. East; CO Coronet; Loews State; Loews Orpheum 7; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Cinemart; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Dreaming of Joseph Lees—See Rainer, page 119. (1 hr. 30 mins.; R) *Opens 10/29 at UA Union Square.*

Drive Me Crazy—Melissa Joan Hart is *Clueless* while Adrian Grenier is more *Dawson's Creek*. But the two resolve to date anyway in order to make the people they'd *really* like to go to the prom with jealous. Teenagers can be *so* Machiavellian. (About 1 hr. 45 mins.; PG-13) *UA Movies at Sheepshead Bay; Kew Gardens Cinemas; UA Astoria.*

Earth—Deepta Mehta (*Fire*) returns to India to explore a love triangle amid the turbulence of partition. In Hindi with English subtitles. (1 hr. 39 mins.; NR) *Lincoln Plaza Cinemas.*

Eyes Wide Shut—Stanley Kubrick's last film is about a swank Upper West Side couple, William and Alice, played by Tom Cruise and Nicole Kidman, whose marriage is derailed when the wife reveals to her husband an imagined erotic longing. (Rainer; 7/26/99) (2 hrs. 39 mins.; R) *The Screening Room.*

Fever Pitch—Colin Firth is an English professor obsessed with soccer (or football, as they call it) who falls in love. (1 hr. 42 mins; NR) *CC Village East.*

Fight Club—Edward Norton plays a poor sap who hooks up with a malevolent jester, played by Brad Pitt, in this heavy-duty rant about the soullessness of men's lives in an era when consumerism and corporate culture have snatched their cojones. Intended as a vast squall of pain, it's more like a great big snit fit perpetrated by whiney white males who feel disenfranchised by the ascendancy of women and a flourishing economy. What's a poor primal guy to do with his atavistic itch? The solution, in this film, is for Pitt and Norton to found Fight Club, in which males pummel each other in hidden-away basements and learn to live again by feeling pain. Director David Fincher unloads all his TV-commercial-derived whammies on us: It's a hard-sell movie about no-sell. (Rainer; 10/25/99) (2 hrs. 19 mins.; R) *UA Union Square; CC Murray Hill Cinemas; UA Criterion; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; Clearview's Olympia; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island.*

For Love of the Game—In this turgid weepie, Kevin Costner plays an over-the-hill pitcher for the Detroit Tigers who gets a shot at a perfect game against the Yankees. (2 hrs. 20 mins.; PG-13) *CO Worldwide Cinemas.*

The Grandfather—The story of a curmudgeonly count who—after learning of his widowed daughter-in-law's infidelities—tries to deduce which of his granddaughters is his rightful heir, until he's enlightened as to just how stupid that is. In Spanish with English subtitles. (2 hrs. 25 mins.; PG) *CC Angelika Film Center.*

Guinevere—Stephen Rea is Connie Fitzpatrick, a drunken and aging photographer who has a tendency to take in shy and pretty young women with potential, like Harper (Sarah Polley), and teach them about art, literature, love, and co-dependency. (1 hr. 44 mins.; R) *CC Village East; CC Crown Gotham.*

Happy, Texas—A pair of escaped convicts, played by Jeremy Northam and Steve Zahn, end up impersonating a gay couple staging junior miss beauty pageants in this high-/low-concept balderdash graced by an immensely touching performance by William H. Macy as a police sheriff smitten by one of the escapees. (1 hr. 39 mins.; PG-13) *UA Union Square; CC Sutton; Clearview's Park and 86th St.; Clearview's Cobble Hill.*

The House on Haunted Hill—A remake of the Vincent Price classic about an eccentric millionaire who offers some strangers the chance to win $1 million if they survive the night in a haunted house. With Geoffrey Rush, Taye Diggs, and Peter Gallagher. *Opens 10/29.*

Jakob the Liar—Why doesn't Robin Williams just get the Nobel Peace Prize already? Maybe that would end his stream of heartwarming/-wrenching treacle. This time he's playing a Polish Jew in a ghetto run by the Germans during WWII, and he's misty-eyed as all get-out. (1 hr. 59 mins.; PG-13) *North Shore Towers.*

Joe the King—Actor Frank Whaley's directorial debut stars Noah Fleiss as a young boy driven to a life of two-bit crime. With Val Kilmer and John Leguizamo. (1 hr. 33 mins.; R) *UA Union Square.*

Julien Donkey-Boy—Harmony Korine's at it again—this time with a murderous, gold-toothed schizophrenic named Julien, who works with the blind. (1 hr. 34 mins.; R) *CC Angelika Film Center.*

La Ciudad—Four black-and-white vignettes that explore the new immigrant experience in nineties New York. In Spanish with English subtitles. (1 hr. 28 mins.; NR) *Quad Cinema.*

Legend of 1900—Tim Roth stars in this gooey drama about a pianist who spends his life—his *entire* life—aboard an ocean liner. (1 hr. 59 mins.; R) *Opens 10/29.*

L'Ennui—The story of a middle-aged philosophy professor who is nearly driven to insanity by his desire for one of his students. Starring Charles Berling and Sophie Guillemin. In French with English subtitles. (2 hrs. ; R) *Cinema Village; Lincoln Plaza Cinemas; BAM Rose Cinemas.*

The Limey—Terence Stamp has a remarkable look here—whittled, with a shock of bright-white hair

Talent

Pulp Diction

Having started his own theater company in Los Angeles, actor Gibson Frazier was used to dividing his time between sides of the footlights. "I'd be talking to the house manager about the box-office take and then running onstage and seeing the L.A. *Times* critic in the audience where I had seated him moments earlier," Frazier says. Producing, writing, and starring in the independent comedy *Man of the Century* with director Adam Abraham seemed like the logical next step. The two had met on the set of Abraham's short film *Song of the Sea* and shortly thereafter began tossing around ideas for screenplays. "Adam and I realized we had a lot of the same frames of reference—a lot of Bugs Bunny, old movies, and old literature like Fitzgerald," remembers Frazier. Recognizing their mutual love for the old studio pictures, they began compiling archaic phrases (like *What's buzzin', cousin?* and *Keep on ridin' me like that and you'll have to pay the fare*) into a language for their film's main character, a dapper twenties newsman living a charmed and oblivious existence in nineties New York. "He's like Charlie Chaplin, Cary Grant, Groucho Marx, Jimmy Stewart, and Henry Fonda all wrapped into one, with a little Bogart and a little bit of crazy, all polished to a nice sheen," Frazier says of his anachronistic Johnny Twennies character. Shot in black-and-white, *Man of the Century* was made practically on a twenties budget, although Frazier and Abraham won't reveal the final cost. "What I will say is that all the money we spent on the film is onscreen—we didn't save any for ourselves." Well, all except for the simoleons they used to pay the 33 New York City parking tickets amassed during the 23-day shoot. Those go to Rudy. BRETT KELLY

Photograph by M. Jensen/Fine Line Features.

New York Magazine and Touchstone Pictures
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A Michael Mann Film

THE INSIDER

Touchstone Pictures Presents A Mann/Roth Production A Forward Pass Picture Al Pacino Russell Crowe "The Insider" Christopher Plummer Diane Venora Philip Baker Hall Lindsay Crouse Debi Mazar Music by Lisa Gerrard & Pieter Bourke Costume Designer Anna Sheppard Edited by William Goldenberg, A.C.E. Paul Rubell, A.C.E. Production Designer Brian Morris Director of Photography Dante Spinotti, A.S.C., A.I.C. Produced by Michael Mann Pieter Jan Brugge Written by Eric Roth & Michael Mann www.theinsider.movies.com Directed by Michael Mann

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November 5

and laser eyes. As Wilson, a career criminal from England who has come to L.A. to avenge his daughter's murder, he's as implacably invincible as Lee Marvin was in *Point Blank*. But the film itself isn't at that level. (Rainer; 10/18/99) (1 hr. 29 mins.; R) *CC Angelika Film Center; Loews 84th Street; Clearview's Cobble Hill.*

Lucie Aubrac—Set in 1943, Claude Berri's film is based on the true account of a woman in the French Resistance (Carole Bouquet) who engineered the liberation of her husband (Daniel Auteuil), also a Resistance fighter, from Montluc prison in Lyon during the German occupation. It's not a particularly artful piece of work, but the best parts have the dash of first-rate melodrama. (Rainer; 9/27/99) (1 hr. 56 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

Man of the Century—A funny, low-budget farce starring Gibson Frazier as a hard-boiled newsman straight out of the twenties—living in the nineties. (1 hr. 20 mins.; R) *Opens 10/29 at CC Angelika Film Center.*

Molly—When an autistic woman (Elizabeth Shue) undergoes experimental treatment, she becomes a genius. She does not, however, at any time in this film hide the formula for cold fusion in her bra. (1 hr. 57 mins.; PG-13) *Clearview's 59th Street East.*

Mumford—Lawrence Kasdan has crafted a movie about a mysterious psychologist named Mumford (Loren Dean) who arrives in the rural town of Mumford and rights the lives of a number of its genial malcontents. The film has its low-key pleasures, and among the cast, Hope Davis, playing a chronically fatigued patient, shines. But it's a wispy, overly fatuous conceit and Mumford himself comes across as a blank. (Rainer; 10/4/99) (1 hr. 36 mins.; R) *CC Sutton.*

Muppets From Space—In a search for Gonzo's roots, Jim Henson's fuzzy friends are off on another madcap adventure. Starring Miss Piggy, Kermit, and Fozzie Bear. (1 hr. 30 mins.; G) *Main Street Cinemas.*

The Muse—Albert Brooks can be one of the funniest and sharpest comics on the planet, but his new movie is the latest in a line of personal projects soggy with good intentions. Send in the clowns. (Rainer; 9/6/99) (1 hr. 37 mins.; PG-13) *CO Worldwide Cinemas.*

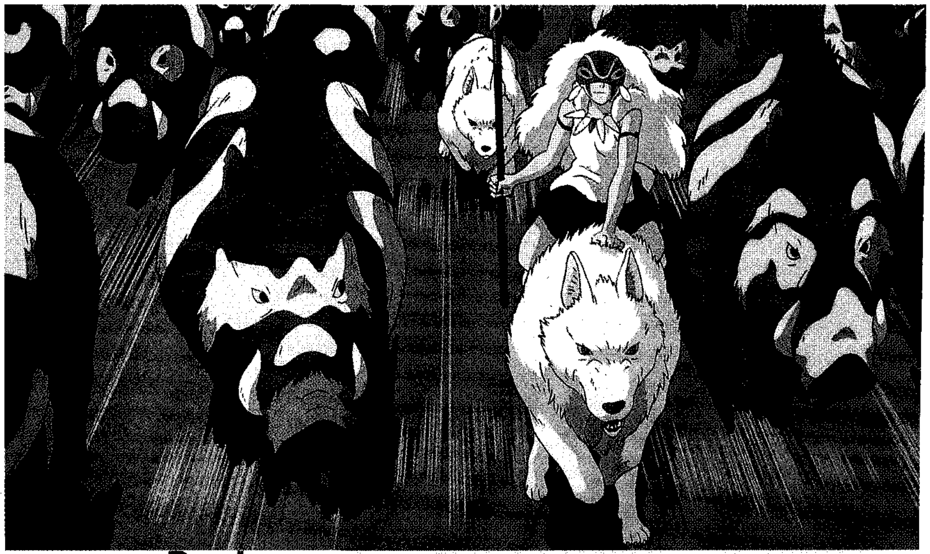
Music of the Heart—Meryl Streep stars as real-life teacher Roberta Guaspari, who taught violin in East Harlem despite the odds. With Angela Bassett and Gloria Estefan; directed by Wes Craven. (2 hrs. 4 mins.; PG) *Opens 10/29.*

Mystery, Alaska—The New York Rangers get some northern exposure when they challenge a small Alaskan town to a hockey game. Starring Burt Reynolds, Russell Crowe, and Hank Azaria. (1 hr. 58 mins.; R) *CC Sutton.*

Princess Mononoke—Drawn from Japanese legend, Hayao Miyazaki's eagerly awaited *animé* film tells the story of a young man who must prevent the people of a small industrial town and the gods and animals of the forest from killing one another. With the voices of Billy Bob Thornton, Claire Danes, and Minnie Driver. (2 hrs. 13 mins.; PG-13) *Opens 10/29 at UA Union Square and CC Angelika Film Center.*

Random Hearts—Harrison Ford plays an internal-affairs cop in Washington, D.C., and Kristin Scott Thomas is a Republican congresswoman in this thick shroud of a movie during which both learn that their spouses, who went down in a plane crash, were having an affair. Director Sydney Pollack goes for the lugubrious at every turn, and there's a dismal subplot about corrupt cops that wouldn't pass muster on most TV cop shows. Ford plays every emotion squarely and thuddingly while Scott Thomas is decorously bland. (Rainer; 10/18/99) (2 hrs. 30 mins.; R) *UA Union Square; Clearview's Chelsea; Loews State; Loews Orpheum 7; UA Gemini; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

Romance—Catherine Breillat's latest is an explicit look at a schoolteacher who, rejected by her boyfriend, looks for love in all the wrong places, including her school principal's S&M lair. In French with English subtitles. (1 hr. 43 mins.; NR) *Quad Cinema; CC Eastside Playhouse; BAM Rose Cinemas.*



Previews
It's *Huge* in Japan

Hayao Miyazaki's *Princess Mononoke*—"Japan's most popular movie of all time"—comes to the U.S. this week. Featuring the vocal talents of Billy Bob Thornton, Gillian Anderson, Claire Danes, Billy Crudup, Jada Pinkett and Minnie Driver, the *anime* eco-fable pits man against beast in a bloody and slightly self-righteous struggle for land. Think *FernGully* for adults. Starts October 29.

★**Run Lola Run**—Thirty-four-year-old German director Tom Tykwer has made a movie that really zips along. It recaps the same basic plot in three alternate ways. Lola's boyfriend, Manni (Moritz Bleibtreu), a low-level courier for a crime boss, accidentally loses his cash delivery and has twenty minutes to replace it or he's kaput. Lola, whose moped has just been stolen, whooshes into action like an Olympian, running around town in quest of cash. (Rainer; 6/28/99) (1 hr. 21 mins.; R) *CC Angelika Film Center.*

Same Old Song—A happy musical about a woman looking for an apartment. In French with English subtitles. (2 hrs.; NR) *Lincoln Plaza Cinemas.*

Show Me Love—Lukas Moodysson's funny coming-of-ager was originally titled *Fucking Amal*, referring to the small Swedish town where this story of two young lesbians unfolds. In Swedish with English subtitles. (1 hr. 29 mins.; NR) *Quad Cinema.*

Sixth Happiness—Born with glass-bones disease into a Parsee community in Bombay, novelist Firdaus Kanga stars in his own true coming-of-age story, which challenges the human spirit and questions the notion of physical beauty. (1 hr. 37 mins.; NR) *Art Greenwich Twin.*

The Sixth Sense—Bruce Willis, Toni Collette, a little boy with a dark ability, and a nice twist. (1 hr. 45 mins.; PG-13) *CC Cinemas 1, 2, 3; UA Criterion; Sony Lincoln Square; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Astoria.*

Stigmata—After a supernatural experience, Patricia Arquette starts to find the markings of the crucifixion all over her body. Gabriel Byrne is a priest who goes to exorcise whatever it is that has possessed this otherwise lovely person. (1 hr. 42 mins.; R) *UA Astoria.*

The Story of Us—Michelle Pfeiffer and Bruce Willis play a married couple for fifteen years on the verge of a break-up. Director Rob Reiner fractures their relationship into flashbacks and flash-forwards; he has them speak into the camera and cuddle and holler and smile through tears. For a film that proudly proclaims that "there are no answers," it's awfully smug about knowing all the questions. (1 hr. 30 mins.; R) *UA Union Square; Clearview's Chelsea; Clearview's Ziegfeld; Clearview's First & 62nd St.; Loews 84th Street; Bay Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

The Straight Story—David Lynch's affecting, meditative movie about a stubborn codger (Richard Farnsworth) who rides his lawn mower clear across Iowa to visit an ailing, estranged brother is perhaps the greatest Hallmark Hall of Fame movie that Hallmark never made. It's sweet, and Farnsworth, and Sissy Spacek, playing his daughter, are very fine. But the film is also a bit thin: Lynch isn't really a resident of this calendar-art world of home truths and homilies—he's more like a tourist paying his respects. (Rainer; 10/25/99) (1 hr. 51 mins.; G) *CC Angelika Film Center; CC Cinemas 1, 2, 3; Sony Lincoln Square.*

The Suburbans—The story of an eighties one-hit-wonder band trying for a comeback. Features Jennifer Love Hewitt in several strappy dresses. Only momentarily redeemed by a comedic cameo from Ben and Jerry Stiller. (1 hr. 21 mins.; R) *Opens 10/29.*

Superstar—*SNL*'s Molly Shannon brings her awkward, finger-sniffing, Catholic-schoolgirl caricature Mary Katherine Gallagher to the big screen. (1 hr. 28 mins.; PG-13) *Loews Village; Clearview's Chelsea; Loews State; Clearview's First & 62nd St.; Loews Orpheum 7; New Coliseum; Sony Lincoln Square; Bay Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; UA Marboro; Kaufman Astoria Cinema; Kew Gardens Cinemas; Plaza; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

That's the Way I Like It—In Singapore during the disco invasion of 1977, a grocery-store stock boy exchanges his Bruce Lee idolatry for a John Travolta obsession. Predictably, he begins to take dancing lessons and enters a dance contest. (1 hr. 32 mins.; PG-13) *UA Union Square.*

The 13th Warrior—In this *Beowulf*-inspired action thriller, Antonio Banderas is an Arab who has joined a band of Vikings to slaughter the flesh-eating Wendol. With Omar Sharif. (1 hr. 54 mins.; R) *CO Worldwide Cinemas.*

The Thomas Crown Affair—The 1968 romantic caper starring Steve McQueen and Faye Dunaway has

Photograph courtesy of Miramax Films.

been revamped and updated and now stars Pierce Brosnan and Rene Russo. At a time when nerdy twentysomethings are cashing out their Websites for millions, it seems almost touchingly sentimental to make a movie about a gentleman-thief billionaire. (Rainer; 8/16/99) (2 hrs. 10 mins.; R) *CO Worldwide Cinemas.*

Three Kings—Four soldiers—played by George Clooney, Mark Wahlberg, Spike Jonze, and Ice Cube—go AWOL in search of stolen Kuwaiti gold bullion after the Gulf War and end up unlikely heroes. Writer-director David O. Russell seems intent on making a flip absurdist war movie that's as charged-up as *The Road Warrior.* There are some effective moments, and Clooney at least holds the screen, but not much registers emotionally. (Rainer; 10/4/99) (1 hr. 56 mins.; R) *Loews Village; Clearview's Chelsea West; UA Criterion; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; UA Astoria; UA Hylan Plaza; UA Movies at Staten Island.*

Three to Tango—Neve Campbell, Matthew Perry, and Dylan McDermott in yet another fun young love triangle. Matthew Perry's character is not gay, but everyone thinks he is. Not that there's anything wrong with that. With Oliver Platt. (1 hr. 38 mins.; PG-13) *CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea West; CO Coronet; UA Criterion; UA East; Loews 84th Street; Bay Plaza; Pavilion; Ridgewood; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

West Beirut—Two 12-year-old boys play amid the despair, flirting with girls and shooting Super-8 films in the streets of Beirut at the outbreak of the civil war in 1975. In Lebanese with English subtitles. (1 hr. 45 mins.; NR) *The Screening Room.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave. at W. 12th St. (212-929-3350) *Blue Streak; Sixth Happiness.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *Buena Vista Social Club; The Grandfather; Julien Donkey-Boy; The Limey; Run Lola Run; The Straight Story.*

CC Village East—189 Second Ave., at 12th St. (212-529-6799) *Body Shots; Crazy in Alabama; Fever Pitch; Guinevere; Three to Tango.*

Cinema Village—22 E. 12th St. (212-924-3363) *Black Cat, White Cat; The Boys; L'Ennui.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *Random Hearts; The Story of Us.*

Film Forum—209 W. Houston St. (212-727-8110) *Beefcake; Cremaster 2.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *American Beauty; Bringing Out the Dead; Double Jeopardy; Superstar; Three Kings.*

Quad Cinema—34 W. 13th St. (212-255-8800) *La Ciudad; Lucie Aubrac; Romance; Show Me Love.*

The Screening Room—54 Varick St. (below Canal) (212-334-2100) *Eyes Wide Shut; West Beirut.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *Bats; The Best Man; Boys Don't Cry; Fight Club; Happy, Texas; Joe the King; Random Hearts; The Story of Us; That's the Way I Like It.*

14th–41st Streets

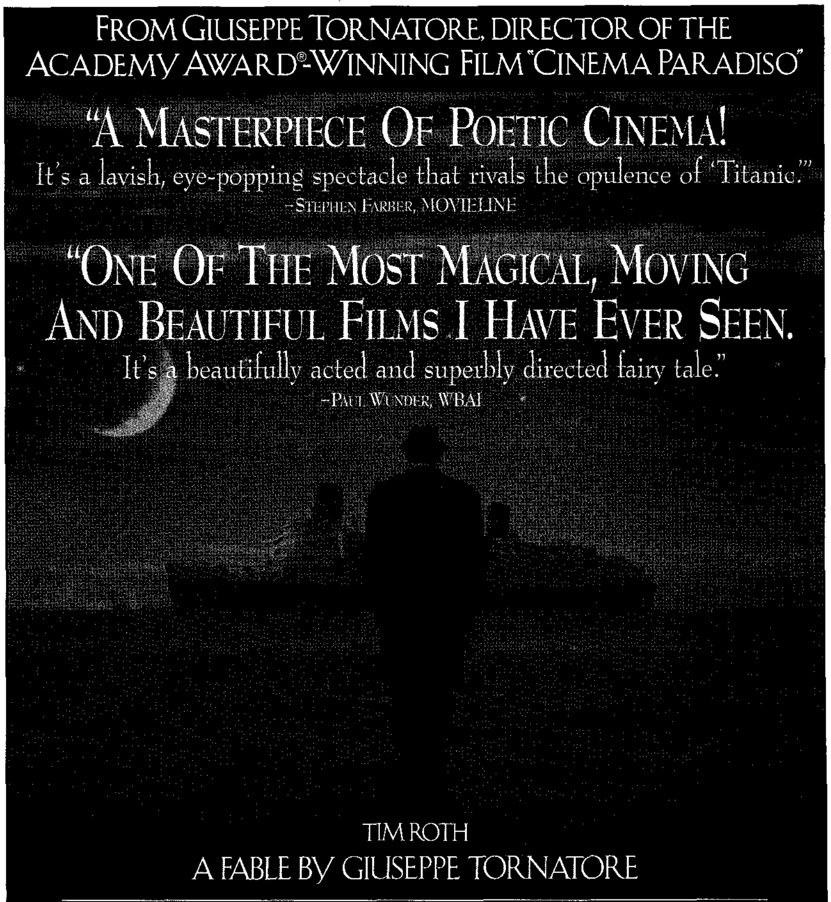
CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Crazy in Alabama; Fight Club; Three to Tango.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Bats; The Best Man; Random Hearts; The Story of Us; Superstar.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Three Kings; Three to Tango.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *American Beauty; Body Shots; Bringing Out the Dead; Crazy in Alabama; Double Jeopardy.*

Loews Kips Bay Theatre—570 2nd Ave. (505-6397#558) *American Beauty; Bats; The Best*



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Man; Blue Streak; Body Shots; Bringing Out the Dead; Double Jeopardy; Molly; Random Hearts; The Sixth Sense; The Story of Us; Superstar; Three Kings.

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *Body Shots; The Sixth Sense; The Straight Story.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *Guinevere.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *Romance.*

CC Sutton—205 E. 57th St. (212-759-1411) *Happy, Texas; Mumford; Mystery, Alaska.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *Molly.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *The Story of Us.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Double Jeopardy; Three to Tango.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *The Blair Witch Project; Deep Blue Sea; For Love of the Game; The Muse; The 13th Warrior; The Thomas Crown Affair.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *Bringing Out the Dead.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *American Beauty; Double Jeopardy; Random Hearts; Superstar.*

Paris Theatre—4 W. 58th St. (212-688-3800) *The Dinner Game.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *Bats; The Best Man; Blue Streak; Fight Club; The Sixth Sense; Three Kings; Three to Tango.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *The Adventures of Elmo in Grouchland; Body Shots; Fight Club; The Story of Us.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *American Beauty.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *Bats; The Best Man; Fight Club; The Story of Us; Superstar.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Bats; Happy, Texas.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Bringing Out the Dead.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Three Kings.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *American Beauty; The Best Man; Bringing Out the Dead; Double Jeopardy; Random Hearts; Superstar; Three Kings.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *Three to Tango.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *Crazy in Alabama; Random Hearts.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Fight Club.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *American Beauty; Three Kings.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Fight Club; Random Hearts.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *Boys Don't Cry; Buena Vista Social Club; Earth; L'Ennui; Lucie Aubrac; Same Old Song.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *The Best Man; Double Jeopardy; The Limey; The Story of Us; Three to Tango.*

New Coliseum—701 W. 181st St. (212-740-1545) *Bats; Bringing Out the Dead; Double Jeopardy; Superstar.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Bats; Bringing Out the Dead; Double Jeopardy.*

Sony Lincoln Square—1998 Broadway, at 68th St. (212-50-LOEWS#638) *The Adventures of Elmo in Grouchland; American Beauty; Random Hearts; The Sixth Sense; The Straight Story; Superstar; Three Kings.* (See also "Museums, Societies, Etc.")

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *The Adventures of Elmo in Grouchland; Bats; The Best Man; Blue Streak; Bringing Out the Dead; Double Jeopardy; Fight Club; Random Hearts; The Story of Us; Superstar; Three Kings; Three to Tango.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *The Adventures of Elmo in Grouchland; Bats; The Best Man; Blue Streak; Bringing Out the Dead; Double Jeopardy; Fight Club; The Sixth Sense; Three Kings.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *The Adventures of Elmo in Grouchland; American Beauty; Bats; The Best Man; Blue Streak; Bringing Out the Dead; Double Jeopardy; Fight Club; Random Hearts; The Sixth Sense; The Story of Us; Superstar; Three Kings.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *American Beauty; Buena Vista Social Club; L'Ennui; Romance.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Bats; The Best Man; Bringing Out the Dead.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *Boys Don't Cry; Happy, Texas; The Limey; The Story of Us; Three Kings.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *Bats; Bringing Out the Dead; Superstar.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *The Adventures of Elmo in Grouchland; Bats; The Best Man; Blue Streak; Bringing Out the Dead; Double Jeopardy; Fight Club; Random Hearts; The Sixth Sense; The Story of Us; Superstar; Three Kings.*

Pavilion—188 Prospect Park West (718-369-0838) *American Beauty; The Best Man; Boys Don't Cry; Double Jeopardy; Fight Club; Random Hearts; Superstar; Three to Tango.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Bats; The Best Man; Bringing Out the Dead; Fight Club; Three to Tango.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *Bringing Out the Dead; Fight Club; Superstar; Three Kings.*

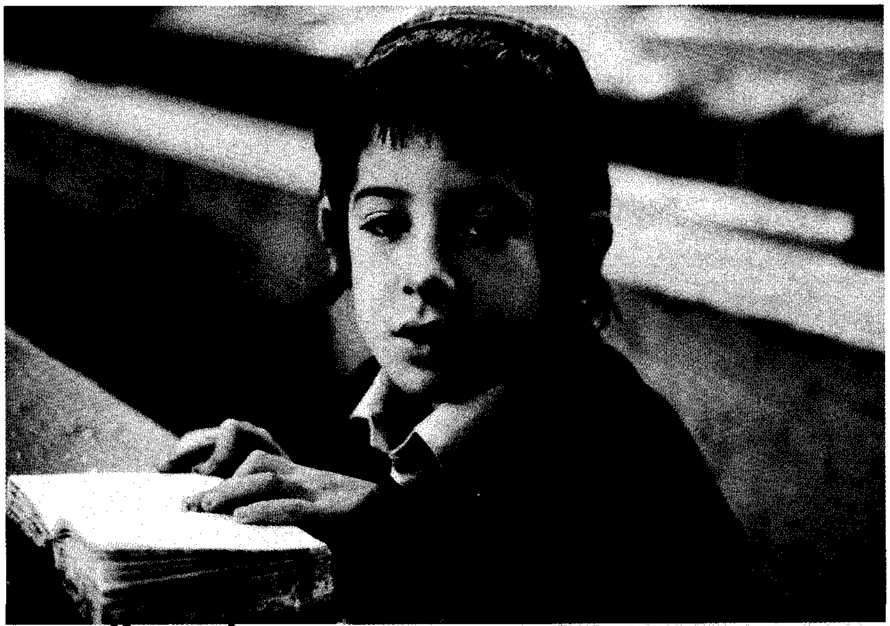
UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *American Beauty; Bats; Blue Streak; Double Jeopardy; Drive Me Crazy; Fight Club; Random Hearts; The Sixth Sense; The Story of Us; Three Kings.*

Queens

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *The Adventures of Elmo in Grouchland; Bats; Bringing Out the Dead; Fight Club; The Story of Us; Three Kings.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *The Adventures of Elmo in Grouchland; Body Shots; Boys Don't Cry; Bringing Out the Dead; Double Jeopardy.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*



Happening

The Observant, Observed

On October 27, the Jewish Community Center on the Upper West Side will present "Inside/Out: Unusual Views of Orthodox Life on Film," where filmmakers will discuss segments from documentaries like PBS's 'A Life Apart—Hasidism in America' (pictured above) and the upcoming 'Trembling Before God,' a look at gay and lesbian life within Orthodox culture. (See "Museums, Societies, Etc." for details.)

Photograph courtesy of First Run Features.

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *The Adventures of Elmo in Grouchland; American Beauty; Bats; The Best Man; Blue Streak; Bringing Out the Dead; Double Jeopardy; Fight Club; Random Hearts; The Sixth Sense; The Story of Us; Superstar; Three Kings.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *Bats; Bringing Out the Dead; Double Jeopardy; Three Kings.*

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *The Adventures of Elmo in Grouchland; American Beauty; Bats; Body Shots; Bringing Out the Dead; Crazy in Alabama; Fight Club; Random Hearts; The Story of Us; Superstar; Three to Tango.*

Kew Gardens Cinemas—81-05 Lefferts Blvd., Queens (718-441-9835) *Crazy in Alabama; Drive Me Crazy; Lucie Aubrac; Superstar.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *The Adventures of Elmo in Grouchland; American Beauty; Bats; Double Jeopardy; Fight Club; Muppets From Space; The Story of Us; Three to Tango.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Double Jeopardy; Jakob the Liar.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Bats; Fight Club; Superstar.*

Sony Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *The Best Man; Blue Streak; Double Jeopardy; Drive Me Crazy; The Sixth Sense; Stigmata; Three Kings.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Bats; Random Hearts.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *The Adventures of Elmo in Grouchland; The Best Man; Blue Streak; Fight Club.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *Bats; Bringing Out the Dead; Double Jeopardy; Random Hearts; The Story of Us; Superstar; Three to Tango.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *American Beauty; The Best Man; Fight Club; The Limey; The Story of Us; Three Kings.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Crazy in Alabama; Double Jeopardy; Fight Club; The Story of Us.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Bats; Double Jeopardy; Fight Club; Random Hearts; The Story of Us; Superstar; Three to Tango.*

Staten Island

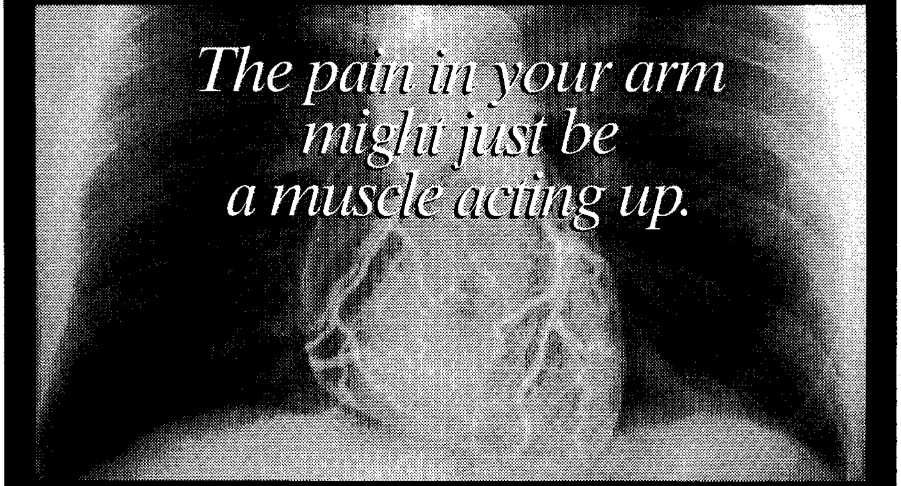
Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *The Adventures of Elmo in Grouchland; American Beauty; Bats; Bringing Out the Dead; Double Jeopardy; Fight Club; Random Hearts; The Story of Us; Superstar; Three to Tango.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Bats; Crazy in Alabama; Double Jeopardy; The Story of Us; Three Kings.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *The Adventures of Elmo in Grouchland; American Beauty; Bats; The Best Man; Blue Streak; Body Shots; Bringing Out the Dead; Double Jeopardy; Fight Club; Random Hearts; The Story of Us; Superstar; Three Kings; Three to Tango.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Evening Screenings" every Wednesday through Sunday: *La Ciudad (The City)*. 10/30: *Demon Lover Diary* (1980); *Wes Craven's New Nightmare* (1994).



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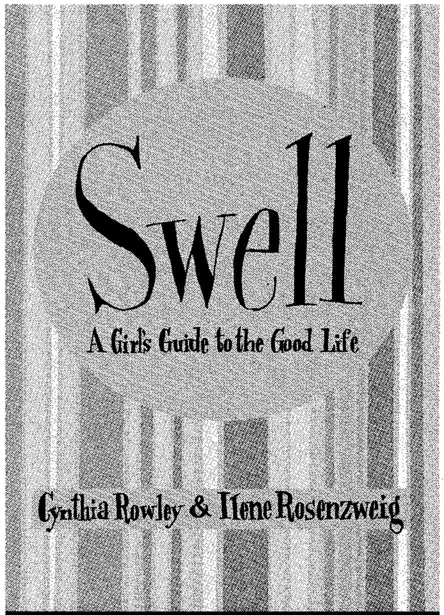
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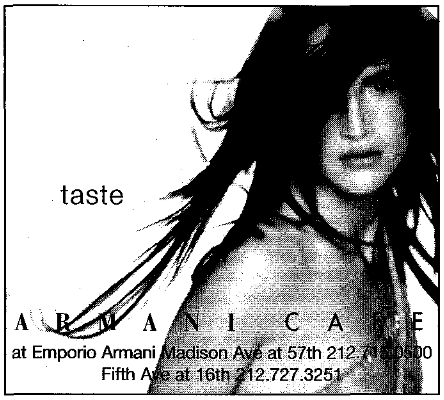

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Documentary

Courting Disaster

After Indonesian soldiers murdered an estimated 271 unarmed East Timorese activists, including her 20-year-old son Kamal Bamadhaj (pictured above, shortly before his death in 1991), New Zealander Helen Todd dealt with her grief in an unexpected way: She sued the Indonesian government. 'Punitive Damage' tells the story of her unsettling lawsuit, which helped bring global attention to the genocide in East Timor. Starts October 29 at Cinema Village.

10/31: *Young Frankenstein* (1974); *Videodrome* (1982). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—10/26: *The White Devil* (1929); *Three Gentlemen* (1998). 10/27: "New Filmmakers" shorts: *Go Go Rama Mama; Pacifier; Babyface; You Get What You Want.* Feature: *Rock N Roll Frankenstein.* 10/30: *Three Songs About Lenin* (1934). 10/31: "The Secret Life of Anthology Archives: Films by Workers and Friends." Through 10/31: "The Jiri Menzel Retrospective." 10/27: *Closely Watched Trains* (1966); *Capricious Summer* (1967–68). 10/28: *Capricious Summer; Larks on a String* (1969). 10/29: *Larks on a String; Cutting It Short* (1980). 10/30: *Cutting It Short; Festival of the Snowdrops* (1983); *My Sweet Little Village* (1985). 10/31: *Festival of the Snowdrops; My Sweet Little Village; The Life and Extraordinary Adventures of Private Ivan Chonkin* (1993). 32 Second Ave. (212-505-5110); $8.

BAM Rose Cinemas—10/26: *Nosferatu the Vampyre* (1979). 10/27: *Stage Struck* (1925). 10/28: *Un Coeur en Hiver* (1992). 10/29–10/31: "XENO International Film Festival." 10/29: *Emergo!* (Netherlands); *Goldie: When Saturn Returnz* (UK). 10/30: "A Secret History of European Music Video"; *Punk and Glory* (Germany); "Extra-Sensual Perception: A European Shorts Program"; *Shabondama Elegy* (Netherlands/Japan). 10/31: "Extra-Sensual Perception: A European Shorts Program"; *Dezember, 1–31* (Germany); *Nightfall* (Germany). Mondays through 1/10: "Frank Capra: A Vision of the 30s." 10/25: *The Miracle Woman* (1931). 11/1: *Dirigible* (1931). 30 Lafayette Avenue, Brooklyn (718-623-2770).

Cinema Classics—10/26–10/27: *Macbeth* (1971). 10/28–10/29: *The Long Goodbye* (1973). 10/30–10/31: *The Haunting* (1963); *Carnival of Souls* (1962). Double feature, $5. 332 E. 11th St.; call 212-675-6692 for info.

Different Light—10/31: *The Hunger* (1983). 7 P.M. 151 W. 19th St. (212-989-4850); free.

Film Forum—Through 11/2: *North by Northwest* (1959). 209 W. Houston St. (212-727-8110); $9.

Film Society of Lincoln Center (The Walter Reade Theater)—Through 10/27: "An Unfolding Horizon: The Films of Hou Hsiao-Hsien." 10/26: *The Puppetmaster* (1993); *Daughter of the Nile* (1987). 10/27: *A Time to Live, A Time to Die* (1985); *Goodbye South, Goodbye* (1996); *Flowers of Shanghai* (1998); *The Puppetmaster.* 10/28–10/31: "The Duke Ellington Centennial Film Festival." 10/28: *Paris Blues* (1961). 10/29: *Paris Blues; Anatomy of a Murder* (1959); shorts program. 10/30: Shorts program; *Paris Blues; On the Road* (1995). 10/31: *Anatomy of a Murder; On the Road.* 65 W. 65th St., plaza level (212-875-5600); regular screenings $8.50–$15; "Movies for Kids" $3.

Jewish Center on the Upper West Side—10/27: "Inside/Out: Unorthodox Views of Orthodox Life on Film." Film-clip screening and discussion held at Lighthouse International, Ames Auditorium, 111 E. 59th St.; (212-580-0099) $13.

New York Public Library—"Silent Screams" 10/27: *The Phantom of the Opera* (1925). "Viewpoint . . . Slavic Stories." 10/28: *Ekspres, Ekspres* (1996); *Jasek's Dream* (1996). Donnell Media Center, 20 W. 53rd St. (212-621-0619); free.

Ocularis—Through 10/25: "Perspective Canada." 10/31: *Dead Ringers* (1988). 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713); $7.

Sony IMAX—*Siegfried & Roy: The Magic Box; Across the Sea of Time; T-Rex: Back to the Crustaceo; Encounters in 3-D; Bringing Out the Dead.* 1998 Broadway, at 68th St. (50-LOEWS#638).

The Screening Room—Through 10/28: "Frame by Frame: An HBO Documentary Film Series." $5. Fridays and Saturdays at midnight: *Disco Dolls in Hot Skin* (XXX in 3-D). Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (212-334-2100); $9 ($6 for Sunday brunch patrons).

YWCA Cine-Club—10/30–10/31: *For Ever Mozart* (1997). 610 Lexington Ave., at 53rd St. (212-735-9717); $6 members, $7 nonmembers.

Photograph by Alison Murray.

theater

Arthur Miller . . . *The Dead* . . . Spalding Gray

Broadway

Previews and Openings

Kiss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie will interpret Cole Porter's feuding couple—two actors who play *The Taming of the Shrew*'s Kate and Petruchio in a play-within-the-musical—for a generation obsessed with the backstage canoodling of celluloid Shakespeareans like Paltrow and DiCaprio. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Previews begin 10/25 for a 11/18 opening. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

The Price—James Naugton directs Arthur Miller's 1968 family drama, starring Jeffrey DeMunn, Bob Dishey, Lizbeth Mackay, and Harris Yulin. $25–$65. Tues.–Sat. at 8. Wed. and Sat. at 2. Sun. at 3. Previews begin 10/29 for a 11/15 opening. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

Rainmaker—Once the dopey farmboy of *Cheers*, Woody Harrelson returns to a parched farm in this revival N. Richard Nash's family drama. Also starring Jayne Atkinson, directed by Scott Ellis. $40–$65. Tues.–Sun. at 8. Wed., Sat., and Sun. at 2. Opens 11/11. *Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).*

Now Playing

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$85. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200). 2 hrs. 30 mins.*

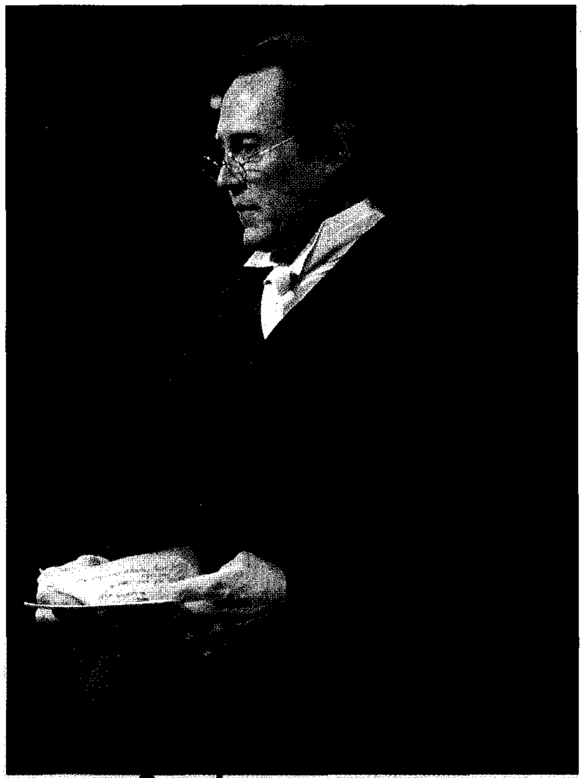
Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Minimalism prevails in this production. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Sandy Duncan and the ravishing Ruthie Henshall. $20–$80. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

Dame Edna: The Royal Tour—The grande dame of the British stage flies in from London, bringing all her draggy voluptuousness with her for this one-woman show. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. (Simon: 2/22/99.) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 11/7. *Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).*



Opening
It's Alive!

The producers of the new musical *James Joyce's The Dead* pulled off a feat that commuter clowns would envy: They've crammed an improbable number of thespian celebrities into tiny Playwrights Horizons, including Christopher Walken, Blair Brown, and Stephen Spinella. And no, you can't go (unless the show extends or moves)—the sold-out run is more jam-packed than the stage. (See "Off Broadway.")

Photograph by Joan Marcus.

Epic Proportions—The boop-a-doop cutie, Kristin Chenoweth, whose admirers have been neurotically divided between 6-year-old girls and 28-year-old men ever since her Tony-adorable performance as Sally in *You're a Good Man, Charlie Brown*, now gets her own vehicle in this comedy about old-time Hollywood filmmaking. $45–$65. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6. Opened: 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

It Ain't Nothin' but the Blues—Powered by seven singers and a swinging band, the revue traces the history of the blues. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador Theatre, 215 W. 49th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Kat and the Kings—The Olivier Award–winning musical about an all-black doo-wop group's struggle for recognition in Cape Town, South Africa, during the fifties. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–

Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200). 3 hrs. 15 mins.*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Miss Saigon—The long-running reworking of Puccini's *Madama Butterfly.* $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—Eleven leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $60–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100). 2 hrs. 45 mins.*

Saturday Night Fever—Flared pants! Hits by the Bee Gees! Disco balls spinning hypnotically from the rafters! $30–$80. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

The Scarlet Pimpernel—Frank Wildhorn's celebration of romance, fabric, and the guillotine returns, after a wee summer hiatus. Carolee Carmello, who nabbed a 1999 Tony nomination for her moving performance as Lucille Frank in *Parade,* takes over the female lead. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).*

Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. (Simon: 3/23/98.) Andrew McCarthy now stars. $25–$60. Mon.–Sat. at 8, Wed. and Sat. at 2. Through 10/31. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. Through 1/16/00. *At the Virginia Theatre, 245 W. 52nd St. (212-239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Weir—A brew of ghost stories and ale from Ireland's baby-blue eminence Conor McPherson, who turned 27 this year. $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

Off Broadway

Previews and Openings

The Dead—A musical adaptation of the short story by James Joyce, featuring a magnificent and diverse cast (which includes Christopher Walken, Blair Brown, Stephen Spinella, John Kelly, and Marni Nixon) and the plaintive Irish melodies of Shaun Davey. Richard Nelson did the book; Jack Hofsiss directs. $50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. In previews for a 10/28 opening. *Playwrights Horizons, 416 W. 42nd St. (212-279-4200).*

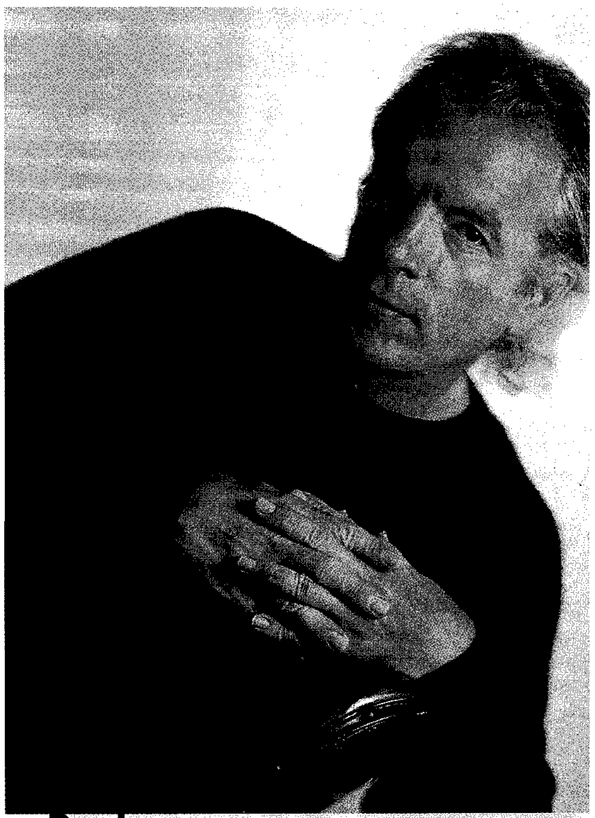
An Experiment With an Air Pump—Shelagh Stephenson's drama is presented by the Manhattan Theatre Club. In previews for a 10/26 opening. $50. Tues.–Fri. at 8, Sat. and Sun. at 2:30, Sun. at 7. *MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).*

Fuddy Meers—A new comedy by a rising star, playwright David Lindsay-Abaire, in which a woman struggles with her failing memory. Featuring a stable of talented actors, including J. Smith Cameron and Mark McKinney (of *Kids in the Hall*). $40. Tues.–Sat. at 7:30, Sat. and Sun. at 3. In previews for an 11/2 opening. *MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).*

Henry V—Brad Raider stars in this Band of Brothers production, directed by Laura Wessely. $20. Mon., Wed.–Sat. at 8. Sun. at 2 and 8. Opens 10/25. *Mazer Theatre, 197 E. Broadway (212-479-8443).*

The Jazz Singer—A new musical version of the story Al Jolson made famous—and infamous—presented by the Jewish Rep. $35. Tues.–Thurs. at 8, Wed. at 2. Sat. at 8, Sun. at 2 and 7. Opens 10/31. *Playhouse 91, 316 E. 91st St. (212-831-2000).*

Maybe Baby, It's You—After their successful run at the Currican Theatre earlier this summer, playwriting performers Shari Simpson and Charlie Shanian play eleven couples in their romantic comedy. $35–$47.50. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 6. Previews begin 10/26 for a 11/9 opening. *SoHo Playhouse, 15 Vandam St. (212-239-6200).*



Previews

Dysfunction Junction

After 'Swimming to Cambodia' and sliding down his 'Slippery Slope,' Spalding Gray serves up a series of scary stories about his family when his new monologue, 'Morning, Noon and Night,' previews on Halloween. (See "Off Broadway.")

Morning, Noon and Night—Spalding Gray (*Swimming to Cambodia* and *Monster in a Box*) explores a day with his family. $25–$45. Sun. and Mon. at 8. Previews begin 10/31 for a 11/8 opening. *Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Splendora—A musical romp, in which a Southern-belle-impersonator dupes a pastor and most everyone else living in a town with a splendid name. $30. Tues.–Sat. at 8, Sat. at 2, Sun. at 2. *Show World, 303 W. 42nd St. (212-279-4200).*

The Trial of One Short-Sighted Black Woman Vs. Mammy Louise and Safreeta Mae—Barbara Montgomery stars in this comedic drama about black professional women who engage outlandish, outdated stereotypes of mammies. $25. Wed.–Fri. at 7:30, Sat. at 3 and 8, Sun. at 3. In previews for a 10/31 opening. *Henry Street Settlement, 466 Grand St. (212-353-1176).*

Uncle Jack—Chekhov's *Uncle Vanya* with a West Virginia drawl. Gerald Anthony stars in this Worth Street adaptation. $25–$35. Mon., Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Previews begin 10/29 for a 11/8 opening. *Tribeca Playhouse, 111 Reade St. (212-604-4195).*

Now Playing

Ancestral Voices—A. R. Gurney's family story about divorce in a Buffalo family (Grandma leaves Gramps for his best friend) returns to Lincoln Center, with a rotating cast of Broadway veterans assuming the key roles. This is a reading only, so most actors will have scripts firmly in hand. The first cast includes David Aaron Barker, Philip Bosco, Blythe Danner, Edward Herman, and Elizabeth Wilson. $45. Sun. at 7:30, Mon. at 8. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

Avenue A—A revival of David Steen's noirish drama about despair in the big city. $30. Thurs.–Mon. at 8. *29th Street Rep Theatre, 212 W. 29th St. (212-465-0575).*

Barefoot Boy With Shoes On—A new play by Edwin Sanchez about a Hispanic man, his family, and their attempts to make it out of the SRO where they live. $35. Tues.–Sat. At 8, Sat. At 2. *Primary Stages, 354 W. 45th St. (212-333-4052).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

Boys—Two Chelsea roommates meet a new man. $30. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 11/13. Phil Bosakowski Theatre, 354 W. 45th St. (212-532-8887).

Chesapeake—Lee Blessing's new comedy about the quest of an NEA-funded performance artist to fell his right-wing enemies. Mark Linn-Baker stars. $47.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Second Stage Theatre, 307 W. 43rd St. (212-246-4422).*

The Clearing—Helen Edmundson's drama about the doomed love between an English aristocrat and his Irish wife in Cromwell-occupied Ireland. Presented by Blue Light Theater Company. $30. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 5.

Photograph by Scott Schulman.

Through 10/31. *McGinn/Cazale Theatre, 2162 Broadway, at 76th St. (212-279-4200).*

Contact—A new dance-theater work by Susan Stroman (the inspired choreographer behind *Crazy for You* and *Showboat*) and John Weidman. A successful, suicidal adman (Boyd Gaines) falls in love with a stunning dancer in a yellow dress (Deborah Yates). $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

The Countess—Gregory Murphy's costume drama about the love triangle between John Ruskin, his wife, and painter John Everett Millais. $35–$45. Tues.–Fri. at 8; Wed. at 2:30, Sat. at 3 and 8, Sun. at 3. *Samuel Beckett Theatre, 410 W. 42nd St. (212-307-4100).*

The Country Club—Having cordially disliked Douglas Carter Beane's *As Bees in Honey Drown* by the Drama Dept., where Beane is artistic director, I expected little from his current Drama Dept. offering. Imagine my surprise: This play about Wasps in their late twenties who hang out in the Cub Room of a provincial Pennsylvania country club is both funny and moving, devilishly well observed, and niftily constructed. (Simon: 10/4/99) $30. Tues.–Fri. at 8, Sat. at 3 and 8. Through 11/6. *Greenwich House Theatre, 27 Barrow St. (212-239-6200).*

A Couple of Blaguards—Tired yet of the brothers McCourt? Good! We thought not. Come see Frank and Malachy's stage version of their coming-of-age story, performed by Mickey Kelly and Michael Judd. $45. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (212-799-4599).*

Cranes—The New Group's founding director Scott Elliott directs this play about estranged Russian couples living in Baton Rouge. $20–$35. Tues.–Sat. at 8. Sun. at 3 and 7. *Theatre @ St. Clements, 423 W. 46th St. (212-279-4200).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

The Exact Center of the Universe—If you're in the mood for a delightful, old-fashioned, well-made play, look no further than this one by Joan Vail Thorne. It concerns one of those prim yet feisty southern matrons, Vada Love Powell, and her middle-aged son Apple, whom she just about turned into a sissy, until he meets two extraordinary young women. Under John Tillinger's sympathetic direction, *Center* tickles with its juicy dialogue and zesty characters. As Vada, Frances Sternhagen is good enough to eat. (Simon: 4/19/99.) $17.50–$47.50. Tues.–Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. *Century Theatre, 111 E. 15th St. (212-239-6200).*

Fantasticks—The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Sat. at 8:15, Wed. at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

Fully Committed—Becky Mode's comedy about the put-upon, out-of-work actor manning the phones at Manhattan's trendiest restaurant and the people harassing him. Directed by Nicholas Martin (*Full Gallop, Betty's Summer Vacation*); starring Mark Setlock. $39. Mon. and Wed.–Fri. at 8, Sat. at 6 and 9, Sun. at 3. Through 10/30. *Vineyard Theatre, 108 E. 15th St. (212-353-0303).*

The Gathering—Theodore Bikel stars in this new play, set during the Reagan era in both the United States and Germany, about a family in conflict over its national duties. Written by Arje Shaw; presented by Jewish Repertory Theatre. $40–$45. Tues.–Sat. at 8, Wed. and Sun. at 2, Sun. at 3. *Playhouse 91, 316 E. 91st St. (212-239-6200).*

Give Me Your Answer, Do!—The Roundabout presents the New York premiere of Brian Friel's most recent play, about the rivalries between two writers—one with success and no self-respect, the other with self-respect and no success. Eight names shine over the marquee, including players Kate Burton, Michael Emerson, John Glover, and Joel Grey. $55. Tues.–Sat. At 7:30. Wed., Sat., and Sun. at 2:30. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

Gum—Daphne Rubin-Vega, Tony-nominated for originating the steamy role of Mimi in *Rent*, is cast as a young, veiled Indian woman who discovers gum and other earthly delights that are shunned in her community. $10–$35. Tues.–Sat. at 8, Sat and Sun. at 3. *Women's Project & Productions Theatre, 424 W. 55th St. (212-239-6200).*

Hedwig and the Angry Inch—A German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting in this brave, beautiful rock musical by John Cameron Mitchell. Stephen Trask did the catchy music and lyrics; Ally Sheedy now plays the title character. $19.99–$49.50. Mon., Wed., Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10. Sun. at 7. Opened: 2/14/98. Reopens 10/13. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. This musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$52.50. Mon. and Tues. at 8, Wed. at 2:30, Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Invasions and Legacies—An evening of folk songs, poetry, and lore from Tommy Makem, godfather of Irish music. $35. Mon.–Fri. at 8, Sat. at 3 and 8. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

Keep Bangin'—Soft-shoe-shufflin' Savion Glover directs the talented bucket drummers of *Bring in 'Da Noise, Bring in 'Da Funk*. $20–$40. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Players Theatre, 115 Macdougal St. (212-239-6200).*

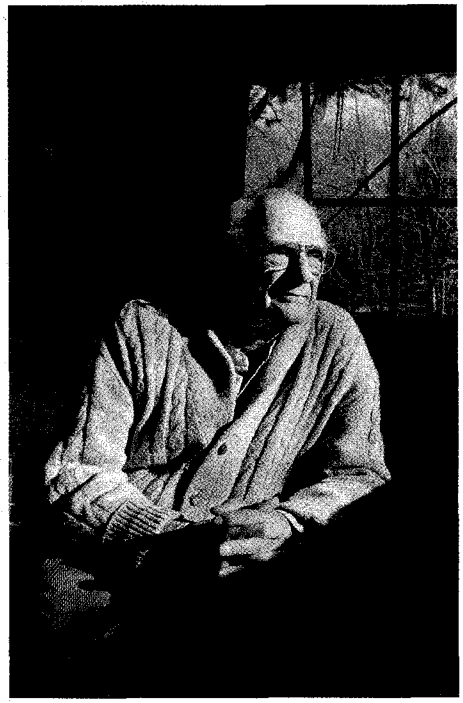
Look Back in Anger—In Jo Bonney's production of John Osborne's definitive "angry young man" drama from 1954, Tony nominee Reg Rogers rages against another almost-won, Enid Graham. $25–$35. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 11/14. *Classic Stage Company, 136 E. 13th St. (212-677-4210).*

Mirandolina—Goldoni's classic about four characters in pursuit of the same Florentine landlady, as interpreted by the Pearl Theatre Company. $26–$33. Tues. and Thurs.–Sat. at 8; Wed., Sat., and Sun. at 2. *Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).*

Previews Priceless

When Arthur Miller received his lifetime-achievement award at the Tony gala in June, he denounced giddy, profit-centered Broadway pabulum and pushed for more serious work. "Let us seize this fleeting moment," he urged, so that "a new generation of fiercely ambitious playwrights will once again find welcome for their world-challenging plays somewhere west of London, somewhere east of the Hudson River." This season, Miller's *The Price* is one of only three dramas opening among a swarm of megamusicals on Broadway (and only *Scent of the Roses* is by a newcomer, Lisette Lecat Ross). *The Price* first graced Broadway in 1968, when the playwright was 52 and the world still mourned the death of his ex-wife, Marilyn Monroe. "We were deep in the big muddy then, Vietnam, and the theater at the time was very abstract, very absurdist. It made me more eager," Miller says with a chuckle, "to write something with a beginning, a middle, and an end, which this play does have." His story of two brothers who spar while settling their father's pre-Depression legacy also has a history, which in 1968, Miller says, was rare: "The going wisdom was that the past was of no consequence. Looking at the movies, nobody had a past: If you photograph it, it exists." Miller's drama, he half-playfully boasts, was "exactly counter to the going aesthetic at the time. It's about how in reality we come to know one another out of the past" rather than from the chitchat of present-day drawing-room comedies. Now Miller is excited about "a really marvelous production," and, he admits delightedly, "it's surprising to me that we'll be opening right in the middle of Broadway." He has repeatedly slammed the Great White Way as "a catastrophe," but he's more optimistic now: "I think that *Salesman* proved that there was an audience for something other than a musical. And I always believed that. People have an idea that it was somehow less risky to be doing serious, straight plays in the past, but it wasn't," Miller argues. "I don't think that anything's changed there, except that there are fewer people willing to stick their necks out."

LOGAN HILL



Photograph by Inge Morath/Magnum Photos.

Opening

Weird Science

Shelagh Stephenson's 'An Experiment With an Air Pump' (unrelated to Reebok's next prototype shoe) presents two scientific families on the cusp of new centuries (the nineteenth and the twenty-first), and lifts its name from the iconic Joseph Wright painting (re-created, above). Opens October 26 at the Manhattan Theatre Club. (See "Off Broadway.")

Missionary Position—Tara Greenaway's one-woman show about reconciling sex, spirituality, and illness. $35. Tues.–Sat. at 8. Through 10/17. *Grove Street Playhouse, 15 Grove St. (212-279-4200).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed., Thurs., and Fri. at 8; Sat. at 7 and 10; Sun. at 3 and 8. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Now Hear This!—Kathy Buckley, who describes herself as "America's first hearing-impaired comedienne," presents her comic one-woman show. $25–$45. Tues.–Sat. at 8, Wed. and Sat. at 2:30. *Lambs Theatre, 130 W. 44th St. (212-239-6200).*

Over the River and Through the Woods—A new comedy from Joe DiPietro, author of *I Love You, You're Perfect, Now Change,* about four meddling Italian-American grandparents. $47.50. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel. (Simon: 12/15/97.) $20–$55; optional dinner ninety minutes before curtain. Mon. at 8, Wed. at 2:30 and 8, Thurs.–Sat. at 8, and Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 327 W. 44th St. (212-239-6200).*

Shockheaded Peter—What if Tom Waits met the Brothers Grimm in a film directed by Tim Burton? Macabre puppets jilt and tilt and frightening actors pantomime, while a phenomenal, accordian-heavy score by "castrato crooner" Martyn Jacques and the Tiger Lillies explains what happens to children when they're very, very bad. $10–$25. Call for times. Through 10/31. *New Victory Theater, 209 W. 42nd St. (212-239-6200).*

Stars in Your Eyes—With an assist from the Man in the Moon, six lost souls find love and clarity in this Kennedy-era musical by Chip Meyrelles. Gabriel Barre directs; a cast of Broadway vets stars. $49.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

Steam—Two new femme-friendly plays that take place in steam rooms: *Some Bodies* by Gail Noppe-Brandon and *The Door* by Susan Kim. $12. Wed.–Sun. at 8. *Blue Heron Arts Center, 121 E. 24th St. (212-841-0370).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers bangs on everything in sight. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (212-477-2477).*

Thwak—"We are bringing mime into the new millennium," proclaims one of the hilarious, kinetic Australian Umbilical Brothers, "And how are we doing it? With sound." $15–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. *Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(212-239-6200).*

2½ Jews—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. By Alan Brandt. $32.50. Wed.–Sat. at 8:30, Wed. at 3, Sat. at 5, Sun. at 2 and 5:30. *Raymond J. Greenwald Theatre, 307 W. 26th St. (212-239-6200).*

The Vagina Monologues—Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc. returns for a second coming. $45. Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

The Water Engine/Mr. Happiness—The Atlantic Theater Company kicks off its Mamet retrospective with these two one-acts, with a whole bunch of company regulars performing in the former production and Bob Balaban, always a pleasure, playing the title role of the latter. $35–$40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. *Atlantic Theater, 336 W. 20th St. (212-239-6200).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. For this play alone, she should be handed the Harvard English department, along with her Pulitzer. (Simon: 9/28/98.) Now starring Judith Light. $35–$49.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (212-307-4100).*

Off-Off Broadway

Actor Found Dead/Sun Flower—Charles Messina's new play based on the life of James Hayden, the actor who overdosed and died after playing a junkie onstage in *American Buffalo.*/Elizabeth Perry's one-woman show about the life of Elizabeth Cady Stanton. $12. Previews begin 10/28 for a 10/31 opening. Call for schedule. *John Houseman Theatre Too, 450 W. 42nd St. (212-239-6200).*

The Bad Seedling—Varla Jean Merman, one of the most sumptuous drag queens in the biz, plays the role she was born for: the homicidal tyke of *The Bad Seed.* And it's set to music! $25–$30. Thurs. and Fri. at 7:30, Sun. at 5 and 7:30. Through 10/29. *Mother, 432 W. 14th St. (212-358-3436).*

The Citadel—Two hospital patients—one straight, one gay—bond in Phil Geoffrey Bond's new play. $12. Wed.–Sat. at 7. *Expanded Arts, 85 Ludlow St. (212-253-1813).*

The Donkey Show—A loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. $25. Tues.–Sun. at 9. *El Flamingo, 547 W. 21st St. (212-307-4100).*

Goner—Brian Parks, the author of *Americana Absurdum,* one of last year's most praised productions, delivers a play that mixes conspiracy theories, medicine, and documentary filmmaking. A gargantuan talking tumor brings it all together. $12. Wed.–Sat. at 8. Through 11/6. *Present Company Theatorium, 198 Stanton St. (212-420-8877).*

Never Swim Alone—Winner of the Fringe Festival's Overall Excellence Award, Daniel MacIvor's play pits two male buddies against each other in a brutal verbal boxing match with a female referee. $10. Fri. and Sat. at 10:30. Through 11/6. *St. Mark's Theater, 94 St. Mark's Place (212-777-6088).*

North Atlantic—Willem Dafoe, Kate Valk, and other Wooster Group conspirators rework this tech-savvy, decentered multimedia piece about the U.S. in the Reagan eighties. Elizabeth LeCompte directs. $25. Call for schedule. Through 11/21. *Performing Garage, 33 Wooster St. (212-966-3651).*

Odin Theater—Led by director Eugenio Barba, Denmark's leading experimental theater company presents six plays. Call for schedule and prices. Through 10/31. *La MaMa E.T.C., 74A E. 4th St. (212-475-7710).*

Showy Lady Slipper—The perfect happiness of three gabbing girls is ruined by the the arrival of (gasp) a boyfriend, in Obie-winning director Richard Maxwell's newest play. $15. Thurs.–Sun. at 7:30. Through 11/14. *P.S. 122, 150 First Ave., at 9th St. (212-477-5288).*

Tulpa—A spiritual leader is stalked all the way to Giuliani's shining city and ends up crashing with two lesbians in the East Village. David Herskovits directs this new play by Todd Alcott, author of the very witty script for the film *Antz*. $12–$15. Tues.–Sun. at 8. *HERE, 145 Sixth Ave., at Dominick St. (212-647-0202).*

Vick's Boy—Ben Bettenbender's new comedy about the various nefarious goings-on at a young, cutthroat law firm. Directed by Bob Balaban; presented by Rattlestick Productions. $15. Wed.–Sat. at 8, Sun. at 7. Through 10/31. *Theatre Off Park, 224 Waverly Pl. (212-627-2556).*

Wound of Love—Evan Pappas stars in Kathryn Grant's play about a musician who must take care of her sick roommate. $12. Wed.–Sat. at 8. In previews for a 10/30 opening. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Photograph by Joan Marcus.

art

Luigi Ghirri...Duchamp...Thomas McEvilley

Galleries

Solos

Madison Avenue and Vicinity

Lee Bontecou—Wall reliefs made between 1958 and 1972; through 11/24. Castelli, 59 E. 79th St. (212-249-4470).

Marcel Duchamp—An exhibition curated by Francis Naumann of examples of the artist's replicated work, from regular and deluxe editions of *The Green Box* to various versions of *Boîte* and *Boîte-en-valise,* his famous portable museum; through 11/15/00. Moeller, 167 E. 73rd St. (212-988-4500).

Paul Manes—New abstract paintings incorporating the artist's signature bowl shape; through 11/13. Kouros, 23 E. 73rd St. (212-288-5888).

David Mann—New abstract paintings; through 11/13. Graham, 1014 Madison Ave. (212-535-5767).

John Marin—Watercolors of Mt. Desert Island, Maine, painted in 1922; through 11/20. York, 21 E. 65th St. (212-772-9155).

Diego Rivera—Works on paper by the Mexican artist gathered from private collections, among them his studies for murals; through 11/13. Martin, 23 E. 73rd St. (212-288-2213).

John Wonnacott/Arthur Wesley Dow—Paintings of landscapes and interiors characterized by distortion and a wide-angle perspective/Color woodcuts and photographs made by the artist (1857–1922) after he returned from Paris to his native Massachusetts. Through 11/20. Hirschl & Adler, 21 E. 70th St. (212-535-8810).

57th Street Area

Balthus—The first U.S. survey of the Polish-descended artist's paintings and works on paper in more than fifteen years, including landscapes, portraits, still-lifes, interiors, and urban scenes; through 11/13. Beadleston, 724 Fifth Ave. (212-581-7544).

Louise Bourgeois—Two new print projects that continue the artist's investigation of the self and its contradictions; through 11/14. Lelong, 20 W. 57th St. (212-315-0470).

Stephen De Staebler—A survey of the artist's bronze and clay sculptures from the eighties, many of which depict an elongated figure; through 11/20. Franklin Parrasch, 20 W. 57th St. (212-246-5380).

Gifford Beal—Paintings of seascapes and coastal scenes near Rockport, Massachusetts, from the twenties and thirties; through 11/13. Kraushaar, 724 Fifth Ave. (212-307-5730).

Morris Louis—Classic paintings from the artist's "Stripe," "Veil," "Floral," and "Unfurled" series; through 12/4. Ameringer/Howard, 41 E. 57th St. (212-935-1110).

Richard Patterson—New paintings based on the artist's photographs of three-dimensional toy soldiers he has painted to conceal or distort their original forms; through 11/22. Cohan, 41 W. 57th St. (212-755-7171).

Ernesto Pujol—Photographs and digital prints of staged tableaux in which the artist plays a novice and a nun; through 11/13. Barquet, 41 E. 57th St. (212-644-9090).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Billy Sullivan/Mark Workman—Recent large-scale pastel drawings of floral still-lifes/Paintings of Pennsylvania landscapes. Through 11/13. Fischbach, 24 W. 57th St. (212-759-2345).

Joyce Treiman—Figurative paintings and drawings executed between 1945 and 1990; through 11/20. Schmidt-Bingham, 41 E. 57th St. (212-888-1122).

Trevor Winkfield—New still-life paintings in the artist's signature puzzle-like style; through 11/13. De Nagy, 724 Fifth Ave. (212-262-5050).

SoHo and TriBeCa

Richard Artschwager—New paintings of imaginary landscapes and portraits set in the artist's signature frames; through 12/18. Lehmann Maupin, 39 Greene St. (212-965-0753).

Gino Rubert—Mixed-media paintings of women in surreal scenes; through 11/14. Beitzel. 102 Prince St. (212-219-2863).

Jerry Kearns—Large-scale paintings that depict six young boys who hover between the innocence of childhood and the sexual and psychological pressures of impending adulthood; through 11/13. P.P.O.W., 476 Broome St. (212-941-8642).

Paul Laffoley—New drawings based on the Kabbalah; through 11/13. Kent, 67 Prince St. (212-966-4500).

Photography

Birds of Italy

Influenced by Lee Friedlander, Walker Evans, and William Eggleston, the peripatetic Italian photographer Luigi Ghirri (1943–1992) spent the latter part of his career shooting his native country's landscapes and architecture. But his early personal work from the seventies—color snapshots of everyday sights (above, *Modena, da Paesaggi di Cartone,* 1973) that reveal his own restless spirit—showed Ghirri at his quirkiest. At Julie Saul Gallery, 560 Broadway, at Prince Street; through November 24.

Kiki Lamers—Paintings that depict children in bust or full-length poses staring wide-eyed with unchildlike confidence; through 11/13. C/R/G, 93 Grand St. (212-966-4360).

Alfredo Martinez—Sculptures of guns and drawings; through 11/20. Donahue/Sosinski, 560 Braodway (212-226-1111).

Gordon Matta-Clark—Photographs from the seventies; through 12/24. Zwirner, 43 Greene St. (212-966-4952).

Jonathan Monk and Liam Gillick—A collaborative installation involving a 16-millimeter film projection, sculpture, and photographs by Monk, and a work by Gillick titled *Delay Screen;* through 11/13. Kaplan, 48 Greene St. (212-226-6131).

Kiki Smith—A series of installations based on historic female figures from mythology and literature; 10/29–11/27. PaceWildenstein, 142 Greene St. (212-431-9224).

Bob Stanley—Paintings made between 1963 and 1967 that distilled images from popular culture into near-abstract patterns, through 11/13, at Algus, 25 Thompson St. (212-966-1758); and his late paintings of women from the eighties and nineties, through 11/13, at Conde, 529 W. 20th St. (212-691-9866).

Darren Waterston—New paintings; through 11/13. Cowles, 74 Grand St. (212-925-3500).

Chelsea

Tracy Baran—Photographs depicting raw, sexually charged situations; through 11/27. Liebman Magnan, 552 W. 24th St. (212-255-3225).

Uta Barth—Photographs from the artist's "Nowhere

Photograph courtesy of Julie Saul Gallery.

Near" series, whose central subject is a window in the artist's house; through 11/27. Bonakdar Jancou, 521 W. 21st St. (212-414-4144).

Lynda Benglis/Wols—New sculptures cast in aluminum, bronze, and glass whose forms suggest tangled masses of thick, irregular cords or filaments/Photographs of food and household objects taken in the thirties. Through 11/13. Cheim & Read, 521 W. 23rd St. (212-242-7727).

Oliver Boberg—Color photographs of urban architecture; through 11/27. Morris, 465 W. 23rd St. (212-727-2752).

Marco Brambilla—A video installation in which four TV monitors present footage of passengers making their way through U.S. customs into the arrival hall at John F. Kennedy Airport; through 11/27. Urbach Architecture, 210 Eleventh Ave. (212-627-0974).

John Currin/Vibeke Tandberg—Paintings of nudes, wanderers, and domestic scenes/Digital photographic montages. Through 11/27. Rosen, 525 W. 24th St. (212-627-6000).

Lewis deSoto—Paintings and sculpture on the theme of reclining; through 11/13. Maynes, 529 W. 20th St. (212-741-3318).

Carroll Dunham—Paintings incorporating artist's signature psycho-animated narratives and the characters; through 11/26. Metro Pictures, 519 W. 24th St. (212-206-7100).

Phil Frost—Mixed-media paintings that incorporate text; through 11/13. Shainman, 513 W. 20th St. (212-645-1701).

Mona Hatoum—New sculptures that take the form of furniture and cages; through 12/4. Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

Nicky Hoberman/Chantal Joffe—Works by two British figurative painters; through 11/27. Feigen Contemporary, 535 W. 20th St. (212-929-0065).

Frank Holliday—New paintings from the artist's "Rafa Series" that depict distorted figures in mysterious tableaux; through 11/13. Debs, 529 W. 20th St. (212-647-7080).

Jacqueline Humphries—Paintings conveying abstract and minimalist ideas; through 11/27. Greene Naftali, 526 W. 26th St. (212-463-7770).

Konstantin Kakanias—Recent works on paper and a monumental ceramic service for 48 people that depict the adventures of a woman who decides to reenact and recreate the most famous performances and artworks of the last 30 years; through 11/13. Postmasters, 459 W. 19th St. (212-727-3323).

Alex Katz—Early ink sketches, landscape watercolors, and collages that prefigure the artist's later work; through 11/24. Sikkema, 530 W. 22nd St. (212-929-2262)

Sherrie Levine and Joost van Oss—Collaborative sculptures consisting of steel units arranged in grids. Through 11/27. Cooper, 534 W. 21st St. (212-255-1105).

Eric Magnuson—Monochromatic paintings incorporating idiomatic expressions relating to each work's color; through 11/13. Silverstein, 520 W. 21st St. (212-929-4300).

Jason Middlebrook—Styrofoam that is carved and painted to mimic natural objects; through 11/13. Martz, 529 W. 20th St. (212-206-3686).

Antonio Murado—Recent abstract paintings; through 11/20. Schoormans, 508 W. 26th St. (212-243-3159).

Chris Ofili—New paintings; through 11/13. Brown's Enterprise, 436 W. 15th St. (212-627-5258).

David Reed—Recent large-scale paintings; through 11/27. Protetch, 511 W. 22nd St. (212-633-6999).

David Row—New abstract paintings; through 11/27. Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

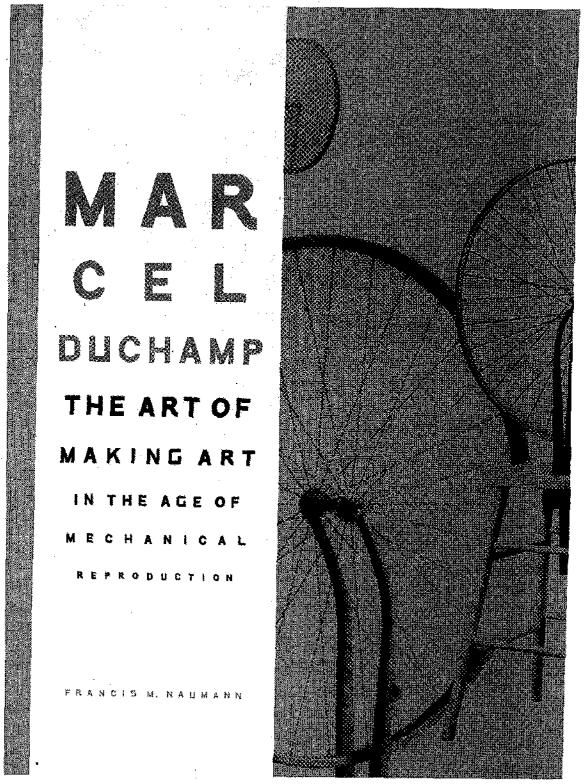
Diane Samuels—A mixed-media installation; through 11/13. Foster, 529 W. 20th St. (212-966-9024).

Jan Schoonhoven—Drawings, monochrome reliefs, and other media incorporating geometric patterns and grid motifs; through 11/27. Cooper, 534 W. 21st St. (212-255-1105).

Michelle Stuart—New encaustic paintings that suggest celestial configurations; through 11/13. Weber, 529 W. 20th St. (212-691-5711).

Dale Wettig—Paintings on the theme of dictatorship and abuse of power, executed on found paper and other recycled materials; through 11/14. Wessel + O'Connor, 242 W. 26th St. (212-242-8811).

On View In tandem with his new book, ***Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction*** **(Abrams/Ludion Press; $70), Francis M. Naumann has organized two related shows—of examples of Duchamp's replications and appropriations (Achim Moeller Fine Art, 167 East 73rd Street; through January 15) and of works by his artistic heirs Mike Bidlo, Sherrie Levine, Richard Pettibone, and Elaine Sturtevant (Curt Marcus Gallery, 578 Broadway; through October 30).**



Group Shows

Madison Avenue and Vicinity

Americas Society—680 Park Ave. (212-249-8950). "Talavera Poblana: Four Centuries of a Mexican Ceramic Tradition," an exhibition of historic earthenware and 23 contemporary works; through 12/12.

C&M Arts—45 E. 78th St. (212-861-0020). "Figurative Art From the Twentieth Century"; through 12/4.

57th Street Area

Helman—20 W. 57th St. (212-245-2888). Important Pop works by Lichtenstein, Oldenburg, and Warhol; through 12/4.

Lelong—20 W. 57th St. (212-315-0470). Paintings by Magill, Shepherd, Thursz, Zeniuk, painters of different generations whose work explores color and minimal abstraction; through 11/16.

SoHo and TriBeCa

123 Watts—123 Watts St. (212-219-1482). "Microwave, One," works by Andrews, Brehmer, Frost, Guest, Jack, Róbertsdóttir, others; through 11/28.

Marcus—578 Broadway (212-226-3200). "Apropos: Making Art After Duchamp in the Age of Mechanical Reproduction," organized by Duchamp scholar Francis M. Naumann and including works by Bidlo, Levine, Pettibone, and Sturtevant; through 11/30.

Chelsea

Art Resources Transfer—210 Eleventh Ave. (212-691-5956). Works by Cyphers, Nolan, Yoder, Thomas, Woodman; through 11/14; works by Volonakis, Mastrangelo; through 11/21.

Marks—522 W. 22nd St. (212-243-0200). Previously unseen work by de Kooning, Horn, Fritsch, others, plus a large triptych by Ellsworth Kelly and Brice Marden's refined *Study for the Muses;* through 11/27.

White Columns—320 W.13th St. (212-924-4212). "Architorture," works by emerging artists reexamining architecture and urban planning; through 12/5.

Photography

Michael Ackerman—Photographs taken in Poland; Paris; Marseille; New York; Cabbagetown, Atlanta; and Benares, India; through 11/30. Bodell, 13 E. 7th St. (212-477-1820).

Akin & Ludwig—Photographic prints of historic gravestones, resurrected from Ludwig's 1965 book, and new works; through 11/20. Ricco/Maresca, 529 W. 20th St. (212-627-4819).

De Lellis—47 E. 68th St. (212-327-1482). "Times Squared," more than 50 images of Times Square by Faurer, Klein, Newman, Tietgens, Weegee, others; through 11/27.

Liz Deschenes—Large-scale color photographs of salt flats, canyons, and other areas of low elevation; through 11/13. Kreps, 529 W. 20th St. (212-741-8849).

Masahisa Fukase—Romantic photographs of the ubiquitous black bird around the Japanese countryside; through 12/11. Mann, 210 11th Ave (212-989-7600).

Andrew Garn—Photographs of Bethlehem Steel's flagship plant that appear in the photographer's new book, *Bethlehem Steel* (Princeton Architectural Press); through 11/30. Municipal Art Society, 457 Madison Ave (212-935-3960).

Luigi Ghirri—Color images by the Italian photographer (1943–1992) known for chronicling the landscape and architecture of central Italy; through 11/24. Saul, 560 Broadway (212-431-0747).

Timothy Greenfield-Sanders—More than 700 portraits of artists, dealers, critics, collectors, and people who have shaped the art world; through 12/18. Boone, 745 Fifth Ave. (212-752-2929).

Paul Himmel/Erwin Blumenfeld—A retrospective of photographs by a key member of Alexey Brodovich's circle who worked for *Harper's Bazaar* and *Vogue*, including personal images of his family and experimental work with color and movement/Photographs of nudes by this photographer best known for his fashion work. Through 11/27. Danziger, 851 Madison Ave. (212-734-5300).

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Propaganda and Dreams: Photographing the 1930s in the USSR and U.S." A comparison of Farm Security Administration photography created in the U.S. and Socialist Realist pictures produced in the USSR; through 2/13/00.

ICP Midtown—1133 Sixth Ave., at 43rd St. (212-768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Bill Brandt: A Retrospective." Approximately 150 prints spanning 50 years of the British photographer's career, including his documentation of British class structure in the thirties, atmospheric landscapes, surrealistic studies of nudes, and portraits of Francis Bacon, Henry Moore, E .M. Forster, and other important artists and writers of his day; through 10/31.

Connie Imboden—Images of the human body as seen through reflections in water and mirrors; through 12/4. Klotz, 22 E. 72nd St. (212-327-0143).

Diana Kingsley—Photographs that capture fleeting moments in everyday life; through 11/13. Eller, 529 W. 20th St. (212-206-6411).

Newseum—580 Madison Ave. (212-317-7596), Mon.–Sat. 10–5:30; free. "*Vanity Fair* and the Birth of the Modern Age: Portraits, 1914–1936." Images of the celebrities of the day shot for the magazine by Abbott, de Mayer, May Ray, Steichen, others; through 1/3/00. . . . "The Century in Times Square." The evolution of New York's most famous gathering place as told through photographs from the archives of the New York *Times*; through 1/29/00.

Nicholas Nixon—"25 Years of the Brown Sisters and New York," a collection of the artist's annual group portraits of his wife and her three sisters; through 11/20. Zabriskie, 41 E. 57th St. (212-752-1223).

Man Ray/Frederick Sommer—Photographs made between 1921, when the artist moved from New York to Paris through the early thirties, by which time he was a leading member of the Surrealist movement/A selection of the photographer's drawings and paintings from 1945 that were found after his death in 1999. Through 11/27. Pace/Macgill, 32 E. 57th St. (212-759-7999)

Jose Maria Sert—Thirty-two gelatin-silver prints the artist used to create murals, drawings, and paintings; through 12/4. Barefoot, 580 Broadway (212-625-8899).

Mike Smith/Mark Steinmetz—Color photographs that continue the artist's ongoing exploration of the rural environs of eastern Tennessee/Black-and-white photographs depicting everyday life in the suburban South. Through 11/20. Richardson, 560 Broadway (212-343-1255).

Staley-Wise—560 Broadway (212-966-6223). Images of Marilyn Monroe by Arnold, Greene, Stern, Stock, Willoughby, others; through 11/13.

Kunie Sugiura—Works incorporating such qualities of minimal and conceptual art as process, order, repetition, and geometry; through 11/27. Tonkonow, 601 W. 26th St. (212-255-8450).

Christopher Sykes—Romantic images of British country houses; through 11/27. Ursus, 981 Madison Ave. (212-772-8787).

Museums

Alternative Museum—"Artist as Patron." A benefit photography exhibition to support the Alternative Museum, with works by Baer, Chapman, Gray, Johan, Nix, Schlesinger, others; through 11/6. 594 Broadway (212-966-4444), Tues.–Sat. 11–6.

American Craft Museum—"The Beaded Universe: Strands of Culture." The largest and most comprehensive survey of the art of beads, including beaded talismans; religious artifacts from the Buddhist, Christian, and Islamic faiths; and purses and costumes; through 1/30/00. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An exhibition of 300 to 500 live, free-flying butterflies from Central, South, and North America housed in a vivarium that approximates the butterflies' natural habitat; through 2/28/00. Central Park West, at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children (admission to "The Butterfly Conservatory" is by timed entry; tickets, which can be reserved in advance and include museum admission are $14 adults, $8.50 children).

Asia Society—"China: Fifty Years Inside the People's Republic." A survey of images of China by 33 photographers from Asia, Europe, and the United States; through 1/2/00. . . . "Fire Over Earth: Ceramics From the Collection of the Asia Society"; through 11/28. 725 Park Ave., at 70th St. (212-517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 students and seniors.

Brooklyn Museum of Art—"Sensation: Young British Artists From the Saatchi Collection." The much-discussed exhibition that originated at the Royal Academy in London, of paintings, sculpture, photographs, and installations by 42 artists, among them Jake and Dinos Chapman, Tracey Emin, Damien Hirst, Sarah Lucas, and Rachel Whiteread; through 1/9/00. . . . "Eastman Johnston: Painting America." The first major exhibition of the nineteenth-century American artist's work in 25 years, including paintings and drawings of rural subjects, Civil War scenes, interior scenes, and portraits; 10/29–2/6/00. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students, $1.50 seniors (admission to "Sensation" is $9.75 adults, $7.75 students and seniors and includes general admission).

China Institute—"The Resonance of the Qin in East Asian Art." Works from China and Japan from the first to the nineteenth centuries that celebrate the qin, an ancient Chinese musical instrument known for its power to harmonize the soul, including paintings, drawings, wood-block prints, and sculpture; through 12/12. 125 E. 65th St. (212-744-8181), Mon.–Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5; free.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"Two Views of Venice: Canaletto and Menpes." Fifty rare prints depicting scenes of Venice by Giovanni Antonio Canal (1697–1768), the celebrated Venetian painter, and Mortimer Menpes (1855–1938), an Australian-born British artist; 10/26–12/19. . . . "The Work of Charles and Ray Eames: A Legacy of Invention." A major retrospective of works by the husband-and-wife team considered among the greatest designers of the twentieth century, featuring their furniture, buildings, toys, films, and photographs dating from the forties to the seventies; through1/9/00. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 seniors and students.

Dahesh Museum—"Highlights From the Dahesh Museum Collection." Nineteenth-century paintings, sculpture, and works on paper by Bouguereau, Gérôme, Lhermitte, and others; through 12/31. 601 Fifth Ave., at 49th St. (212-759-0606), Tues.–Sat. 11–6; free.

Dia—"Thomas Schütte: Part III: *In Medias Res*"; through 2/28/00. . . . "Robert Irwin: *Excursus: Homage to the Square*"; through 12/30. . . . "Stan Douglas and Douglas Gordon: *Double Vision*"; through 3/30/00. 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"Another City for Another Life: Constant's *New Babylon*." Drawings, models, paintings and other media produced by the visionary artist Constant for his futuristic *New Babylon* project; 11/2–12/20. 35 Wooster St. (212-219-2166), Tues.– Fri. 10-6, Sat. 11-6. 12-6; donation suggested.

Frick Collection—"Watteau and His World: French Drawing From 1700 to 1750." Works on paper by Watteau and by his forebears and followers, among them François Boucher, Nicolas Lancret, and François Lemoyne; 10/20–1/9/00. . . . "Constable's Salisbury Cathedral: Two Versions Reunited." An exhibition pairing two paintings by John Constable (1776–1837); through 12/31. 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"John Singer Sargent, Draughtsman: Works From the Corcoran Gallery of Art." More than 90 works on paper by the expatriate American artist (1856–1925) from the Corcoran's permanent collection, among them very early drawings made while he was living with his parents in Italy, charcoal portraits of fashionable personalities of the Edwardian era, and drawings for two Boston mural projects; through 10/30. New York University, 100 Washington Square East (212-998-6780), Tues., Thurs.–Fri. 11–6, Wed. 11–8, Sat. 11–5; donation suggested.

Solomon R. Guggenheim Museum—"Clemente." A retrospective spanning the Italian-born, New York based artist's career from the early seventies to the present, including paintings, watercolors, pastel drawings, sculpture, and book illustrations; through–1/9/00. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Guggenheim Museum SoHo—"Andy Warhol: The Last Supper." Paintings from the artist's final series, created during the last year of his life for the gallery rooms of a Milan bank located directly opposite the church of Santa Maria delle Grazie, where Leonardo da Vinci's *Last Supper* is located; through 12/30. 575 Broadway, at Prince St. (212-423-3500), Thurs.–Mon. 11–6; free.

Japan Society—"Daido Moriyama: Stray Dog." The first retrospective exhibition of the work of the celebrated Japanese photographer Daido Moriyama, including some 130 vintage prints from the sixties through the nineties, concurrent with an exhibition of prints from Moriyama's 1972 *Hunter* series at the Metropolitan Museum; through 1/2/00. 333 E. 47th St. (212-832-1155), Tues.–Sun. 11–6; $5 suggested contribution.

Jewish Museum—"John Singer Sargent: Portraits of the Wertheimer Family." A group of portraits of the London art dealer Ager Wertheimer and his family painted by the American artist between 1898 and 1908; through 2/6/00. . . . "The Changing Face of Family: Photographs From the Collection of the Jewish Museum." Photographs illustrating the importance of family in shaping identities, by Avedon, Goldin, Hine, Steichen, Sultan, others; through 2/6/00. . . . "Wall Drawing by Sol LeWitt." A site-specific work executed on two bays of the west wall of the museum's second-floor Spitzer Gallery; through 10/30/00. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Portraits by Ingres: Image of an Epoch." An international loan exhibition of portraits by Jean-Auguste-Dominique Ingres (1780–1867), whose paintings of France's ruling elite inspired such artists as Cézanne, Matisse, and Picasso; through 1/2/00. . . . "Carleton Watkins: The Art of Perception." An exhibition of works by the American landscape photographer (1829–1916) best known for his large albumen silver prints of Yosemite Valley taken in the 1860s; through 1/9/00. . . . "Rodin's Monument to Victor Hugo." Sculptures relating to Rodin's *Monument to Victor Hugo,* among them a terra-cotta sketch, a life-size portrait in marble, and bronze castings; through 1/2/00. . . . "Daido Moriyama: *Hunter*." Forty photographs by the Japanese photographer that were shot from the shadows and from the windows of a moving car and published as *Hunter* (1972), a book dedicated to Jack Kerouac; through 1/2/00. . . . "Egyptian Art in the Age of Pyramids." The first major museum presentation of the art of the Old Kingdom (ca. 2650–2150 B.C.), featuring approximately 230 masterpieces from the golden era of ancient Egyptian culture; through 1/9/00. . . . "Northern Drawings of the Seventeenth and Eighteenth Centuries in the Robert Lehman Collection"; through 1/9/00. . . . "Costume and Character in the Age of Ingres." Examples of clothing designed during the French painter's six-decade career, selected from the collection of the museum's Costume Institute; through 11/21. . . . "The Artist as Collector: Masterpieces From the C.C. Wang Collection." Old-master Chinese paintings given to the museum by the Wang family over the past twenty years; through 1/9/00. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 seniors and students.

El Museo del Barrio—"Pepon Osorio: *Transboricua*." A multimedia installation on the theme of cultural identity in transition and transformation; through 1/9/00. . . . "Pressing the Point: Parallel Expressions in the Graphic Arts of the Chicano and Puerto Rican Movements." An overview of prints and posters created by artists who were active in the artistic and social struggles of the sixties and seventies; through 1/9/00. . . . "Vivan los Muertos!: Artwork Inspired by the Day of the Dead Celebration." Paintings, drawings, and prints by California's Bay Area-based Chicano artists; through 12/2/99. 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art—"Liberated Voices: Contemporary Art From South Africa." Paintings, sculptures, installations, photographs, and videos made since the end of Apartheid in 1994; through 1/2/00. 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"Beyond the Square: Color and Design in Amish Quilts." Twenty masterpieces from the museum's collection; through 11/7. Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage—"Yiddish on Stage: Posters and Artifacts From the World of Yiddish Theater." Theater posters, costumes, playbills, sheet music, and other artifacts from the museum's collection; 10/20–1/23/00. 18 First Place, Battery Park City (212-968-1800), Sun.–Wed. 9–5, Thurs. 9–8, Fri. 9–2, eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"Modern Starts: People." A survey of figural representation in early modernism, with works by Marcel Duchamp, Fernand Léger, Pablo Picasso, Odilon Redon, and others; through 3/14/00. . . . "Modern Starts: Places." Images of or referring to landscape and urban life in paintings, photographs, furniture, and other media by Cézanne, Gauguin, Mondrian, Twombly, others; 10/28–11/14/00. 11 W. 53rd St. (212-708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"Forgotten Gateway: The Abandoned Buildings of Ellis Island." A journey through Ellis Island's past and present through the photographs of Larry Racioppo and Shirley Burden; through 2/13/00. . . . "Americanos: Latino Life in the United States." An exhibition of photographs of Latinos by 30 prizewinning photographers from around the country; through 1/2/00. . . . "Fashion on Stage: Couture for Broadway Theater, 1910–1955." Original costumes for Broadway productions by Chanel, Valentina, Mainbocher, Hattie Carnegie, and other designers; through 2/27/00. . . . "Heritage of Care: The American Society for the Prevention of Cruelty to Animals." An exhibition tracing the history of the ASPCA in New York; through 10/31. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology—"Dazzling By Design: Fashion Jewelry by Kenneth Jay Lane." A 40-year retrospective of more than 300 pieces created by the designer of costume jewelry; through 12/31. . . . "Unmistakably Mackie." A retrospective of Bob Mackie's fashion and costume designs; through 12/31. Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design and School of Fine Arts—"Prague Architecture Through the Centuries." An exhibition exploring the past and the future of Prague through its architecture, including photographs of buildings, paintings, models, and facsimiles of Romanesque and Gothic sculptures; through 1/2/00. 1083 Fifth Ave., at 89th St. (212-369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri. 10–6; $8, $5 seniors and students.

New-York Historical Society—"The Italians in New York: Five Centuries of Struggle and Achievement." Clothing, objects, letters, photographs, and other materials documenting the lives of Italians in New York; through 2/20/00. . . . "$24: The Legendary Deal for Manhattan." An exhibition investigating the infamous purchase of Manhattan, through paintings, Dutch and Native American artifacts, maps, and other sources; through 3/9/00. . . . "Building History: History Building," an exhibition tracing the uptown migration of the New-York Historical Society from its 1804 beginning in Federal Hall, at the corner of Wall and Nassau Streets, to its present Central Park West location; through 10/27. . . . "Glimmers of the Past: Presentation Silver From the Collection of the New-York Historical Society"; through 12/5. . . . "Putting It on Paper: Two Centuries of American Drawings and Watercolors From the Collection of the the New-York Historical Society." Works by Audubon, Catlin, Cole, Mount, and other American artists; through 1/2/00. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

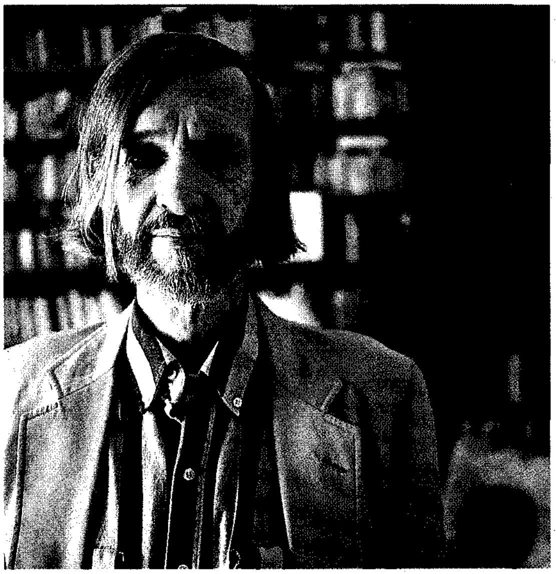
New York Public Library—"Seeing Is Believing: 700 Years of Scientific and Medical Illustration." Works drawn from all of the library's research centers, augmented by items on loan from the New York Academy of Medicine and other collections, ranging from medieval renderings of the universe to the first photograph of the moon; through 2/19/00. . . . "Sight/Insight: Visual Commentaries on the Physical World." Prints, portfolios, and illustrated books by contemporary artists who have drawn inspiration from the natural and physical sciences; through 1/8/00. . . . "Berenice Abbott: Science Photographs." Science-themed prints by the photographer; through 1/8/00. . . . "Adventures in Science and Exploration." Humorous drawings by Charles Addams of perilous and bizarre discoveries by scientists and explorers; through 1/29/00. . . . "In Company: Robert Creeley's Collaborations." Books and projects by the poet made in collaboration with artists Georg Baselitz, Francesco Clemente, Alex Katz, Susan Rothenberg, and others; through 1/15/00. Fifth Ave. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

P.S. 1 Contemporary Art Center—"Minimalia: An Italian Vision in 20th-Century Art." An exhibition exploring simplification and reduction in twentieth-century Italian Art as seen in the works of Giacomo Balla, Francesco Clemente, Lucio Fontana, Michelangelo Pistoletto, and others; through 1/2/00. . . . "Sol LeWitt: Concrete Block." An exhibit mapping the artist's art-making process from preliminary drawings to wooden models to completed outdoor cinderblock sculptures; through 1/2/00. . . . "On Your Own Time." Works by artists who explore the passing of time, among them Teresita Fernández, Ceal Floyer, Sabrina Mezzaqui, Roman Opalka, and Lawrence Weiner; through 1/2/00. . . . "The Special Projects Program." Works by Cristian Alexa, Toshihiro

In Print

Doubting Thomas

In person, Thomas McEvilley is quietly polite, hardly the garrulous type male art critics often are. But he's the same person whose review of MOMA's 1984 "Primitivism" show in *Artforum* magazine prompted a six-month-long printed exchange of letters among its curator, William Rubin; co-curator Kirk Varnedoe; and himself (at issue was McEvilley's charge that Rubin and Varnedoe co-opted tribal cultures to bolster a theme of the universality of modern art) that has since became art-world legend. McEvilley's art-critic credentials aren't the usual, either: A classics scholar who knows Sanskrit, Latin, Greek, and Old English, and a longtime professor at Houston's Rice University, McEvilley didn't start writing about art until around 1977, when his artist friends began pestering him and Houston arts patron Dominique de Menil asked him to help co-curate a show of Yves Klein's work. An article on Klein by McEvilley was published in *Artforum* the month that show opened at the Guggenheim. "The die was cast," says McEvilley, who moved to New York in 1982 (he continues to keep a residence in Houston). "I just added the writing about art to these other types of writing and thinking." Since then, McEvilley has written twelve books of art criticism; hundreds of art-magazine articles; and monographs on artists Pat Steir, Leon Golub, Dennis Oppenheim, and James Croak, among others. His latest book, *Sculpture in the Age of Doubt* (Allworth Press; $24.95), a collection of essays on Marina Abramovic, Louise Bourgeois, Leonardo Drew, and other contemporary sculptors, offers what is probably the clearest explanation of why sculpture looks the way it does today. "You might say the book is trying to account for why Duchamp is the most important artist of the second half of the twentieth century," says McEvilley, who has a novel; books on conceptual art and performance art; and a book he began in graduate school, *The Shape of Ancient Thought: Comparative Studies in Greek and Indian Philosophies*, coming out in the next year or so. The classics, McEvilley says, have informed all of his work: "Even though that thought is ancient, it is still the stuff out of which everything else is constructed." **EDITH NEWHALL**



Photograph by Robert Wright.

Komatsu, and Isidro Blasco; through 11/30. . . . "The Promise of Photography: Selected Works From the DG Bank Collection." 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"The Great Experiment: George Washington and the American Republic." A selection of Washington's books, manuscripts, maps, broadsides, works of art, and personal effects, drawn primarily from the collections of the Huntington Library in San Marino, California, the Morgan Library, and the Gilder Lehrman Collection; through 1/9/00. . . . "Pierpont Morgan: Banker and Collector." An exhibition on the life and times of the turn-of-the-century financier, whose collection formed the basis of the Morgan Library; through 1/16/00. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

Queens Museum of Art—"Modern Odysseys: Greek American Artists of the Twentieth Century." The first museum exhibition to survey the contributions of Greek-Americans to modern and contemporary art, including works by Stephen Antonakis, William Baziotes, Linda Benglis, Lucas Samaras, Theodoros Stamos, and others; through 1/30/00. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

Smithsonian National Museum of the American Indian—"Instrument of Change: Jim Schoppert Retrospective Exhibition, 1947–1992." Carved panels, sculptures, paintings, and poetry by the Tlingit artist; through 2/6/00. 1 Bowling Green (212-514-3712), 10–5 daily; free.

Whitney Museum of American Art—"The American Century: Art & Culture 1900–2000." Part two of a survey of American art and culture as seen through more than 500 works of painting, sculpture, photography, installation, film, video, and related historical and cultural materials covering the years 1950 to 2000 drawn from the museum's permanent collection and from private collections and public institutions around the world; through 2/13/00. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (pay what you wish 6–8 on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more. Timed tickets may be purchased in advance for a $2 service charge by calling 877-WHITNEY or ordering online at www.whitney.org.

Whitney Museum of American Art at Philip Morris—"Fred Tomaselli: Gravity's Rainbow." A site-specific wall piece that incorporates the artist's trademark pills, hemp leaves, and photographic cutouts; 10/29–1/7/00. . . . "Lee Boroson: Underpass." A large-scale sculpture made from translucent blue and white fabric, suspended from the ceiling of the Philip Morris Sculpture Court; 10/29–3/17/00. 120 Park Ave. (212-878-2550), Mon.–Fri. 11–6 (Thurs. 11–7:30); free.

Auctions

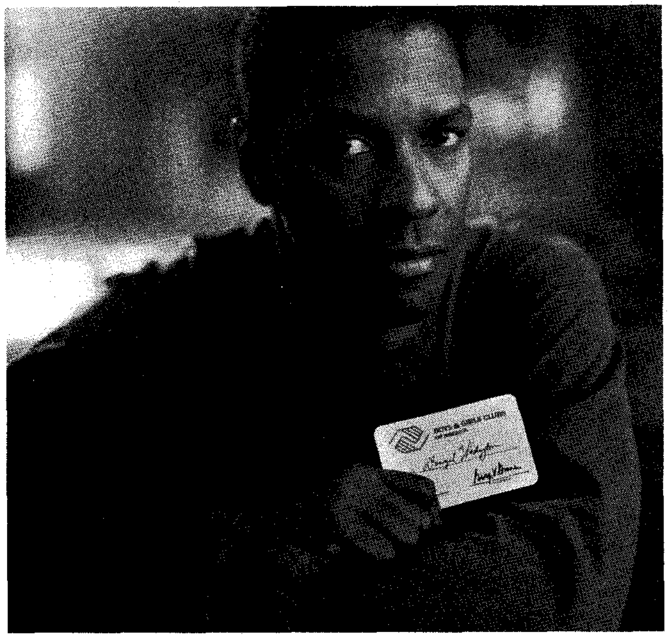
Christie's—20 Rockefeller Plaza (212-636-2000). 10/27 at 7 and 10/28 at 10: "Marilyn: The Personal Property of Marilyn Monroe." On view from 10/22. 11/1 at 10: "Nineteenth-Century Paintings." On view from 11/29. 11/2 at 10, 2, and 7 and 11/3 at 10 and 2: "Nineteenth- and Twentieth-Century Prints." On view from 11/29.

Christie's East—219 E. 67th St. (212-606-0430). 11/2 at 1: "Nineteenth-Century Paintings." On view from 10/29.

Doyle—175 E. 87th St. (212-427-2730). 10/27 at 10: "Important English and Continental Furniture and Decorations and Old Master Paintings and Drawings." On view from 10/23.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 10/27 at 10:15 and 2: "Arcade Paintings." On view from 10/23. 10/28 at 10:15 and 2: "Books." On view from 10/23. 11/2 at 6: "Nineteenth-Century Paintings." On view from 10/28.

Swann Galleries—104 E. 25th St. (212-254-4710). 11/3 at 10:30: "The Schneiderman Collection of American and European Prints." On view from 11/1.



Denzel Washington

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Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (212-727-1188). (E) AE, CB, DC, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (212-406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (212-677-4100). (M) AE, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (212-431-1112). (M) AE, DC, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (212-228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special prix fixe menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (212-219-3300). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

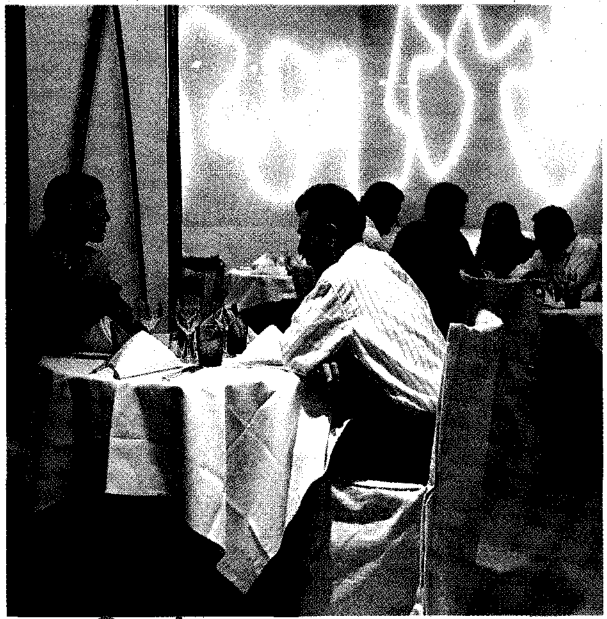
Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (212-274-8883). (M–E) AE, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (212-475-7500). (M–E) AE.*



Opening

Too Much Sun

After eleven years running Vincent Adam on St. Barths, Gilles Malfroid—for reasons that elude us pallid Northerners—has ventured to colder climes to open sister restaurant So.Barth's, in the space previously occupied by Jean Lafitte. The menu intersperses straightforward French fare (steak with béarnaise sauce, escargot) with West Indian–inspired mahimahi tartar with fresh lime and olive oil, and tuna steak with banana purée (entrées $16 to $27). And for the benefit of homesick expats, armchair travelers, and second-home owners, news of St. Barths is faxed in daily. (68 West 58th Street; 212-751-2323.)

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (212-966-3518). (M) AE, MC, V.*

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (212-226-9400). (M) AE, DC, DS, MC, V.*

Shanghai Tang in SoHo—After opening to critical and popular acclaim in Flushing, this Shanghai-Japanese hybrid is braving the fickle SoHo dining public. When you tire of yellow eel, blue crab, or the renowned soup dumplings, there's always the sushi bar. *77 W. Houston St. (212-614-9550). (I–M) AE, MC, TM, V.*

Tennessee Mountain—This 1807 landmark farmhouse is known for its huge portions of barbecued and smoked chicken and ribs, and has added a steak menu with prices starting at $14.95. Bring those breath mints and Handi-Wipes for a $14.95 all-you-can-eat on Monday and Tuesday night. Kids' menu available. *143 Spring St. (212-431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

South Street Seaport

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three

Photograph by Luke Hoverman.

bridges. *Pier 17, third floor (212-227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (212-509-6757). (I) AE, DC, MC, V.*

Below 14th Street, East

Asti—This 75-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune, even while they maneuver all three courses in the prix fixe, which starts at $24. Late-night dining, too. *13 E. 12th St. (212-741-9105). (M–E) AE, CB, DC, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (212-982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (212-254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (212-388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.*

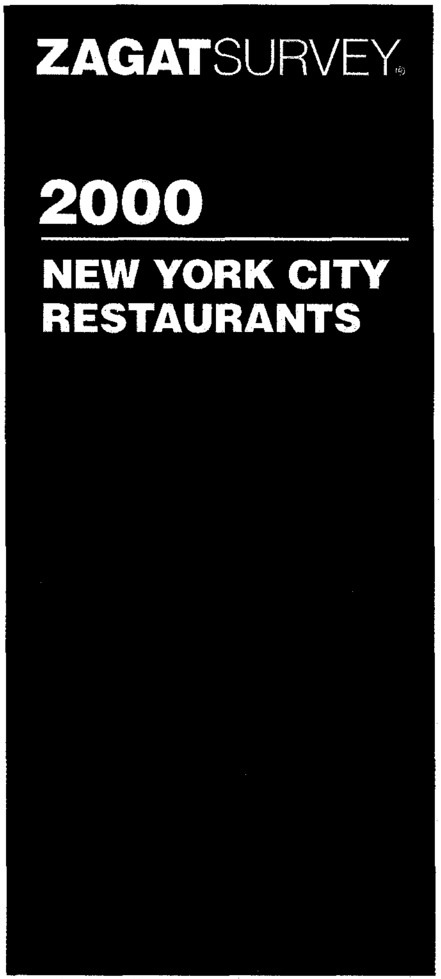
Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—An elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (212-228-0822). (E) AE, CB, DC, MC, V.*

Osteria Fiorentina—Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. *281 Bleecker St. (212-633-2941). (M) AE, DC, DS, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Northern Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. As long as the weather permits, a backyard garden is available for private parties. *69 Macdougal St. (212-673-0390). (M) AE, DS, MC, V.*


ZAGATSURVEY
2000
NEW YORK CITY RESTAURANTS

In Print
Vox Populi

Much more than a restaurant directory, the *Zagat Survey* monitors trends and tracks our gastronomic evolution. So what does the new edition, in bookstores this Wednesday, reveal? An insidious move toward pricey prix fixe menus; bigger, better wine lists; inferior service for female customers; and the dining public's inexplicable propensity to leave bigger tips. Once again, Danny Meyer wins the popularity contest—twice. (Union Square Cafe remains the surveyors' favorite restaurant; Gramercy Tavern, for the first time, is a close second.) And Le Bernardin is rated first for food, as it was last year, edging out contenders like Daniel and Nobu by a hair. Let the sniping begin.

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with chipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

Meli Melo—A forerunner on the lower-Madison restaurant scene, this cheerful neighborhood spot offers a very reasonable fixed-price dinner—$28.50 for four courses, all night. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy, rack of lamb with couscous, and a Vietnamese fish soup. And there's a private party room and ample parking. *110 Madison Ave., nr. 29th St. (212-686-5551). (M) AE, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vault-

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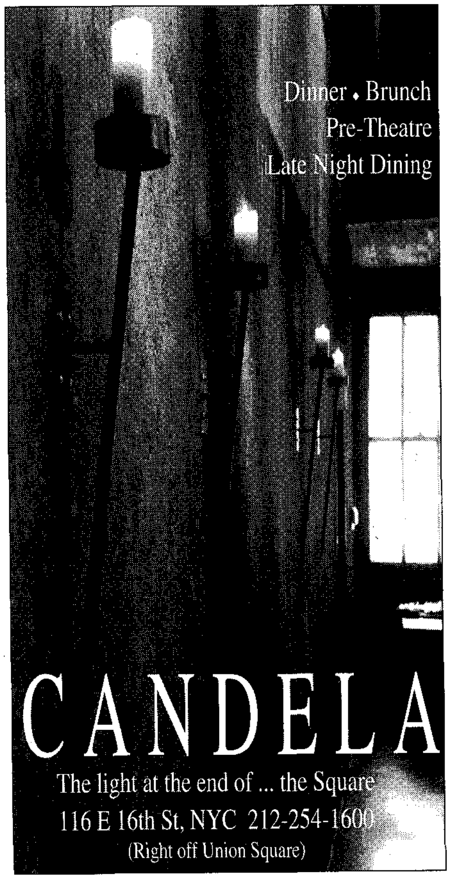

Dinner • Brunch
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CANDELA
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(Right off Union Square)

Bar crowd: Left to right, Luigi Lusardi, Bob Devine, and Henry Rinehart.

ASK GAEL

Do I see light and pulled pork at the end of the tunnel?

Could be the glow of handsome Arts and Crafts fixtures and mellow wood paneling at Henry's—all the way up Broadway on the corner of 105th Street. Granted, the kitchen is still shaking down. Still, it's hard to see how this joint can lose with its welcoming bar, laid-back blue-and-white-check tablecloths, bright poster art, generous comfort food, and easy prices in a neighborhood where there's nothing quite like it. A joint venture among seasoned professionals—Luke's bartender Bob Devine; Clementine's Henry Rinehart; and their investors, Luigi and Mauro Lusardi and Elio Guaitolini (yes, that Elio and those Lusardis)—Henry's offers savory gumbo, crusty crab cakes on chipotle cream, and good Yankee pot roast with potato dumplings. The $3.50 draft beer is worth the trek downtown from Columbia or a stroll north if you're hungry for new action above 96th. (2745 Broadway, at 105th Street; 212-866-0600.)

ed ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the mojito, Patria's signature drink, made from sugarcane. *250 Park Ave. So., nr. 20th St. (212-777-6211). (M) AE, MC, V.*

Piccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformaggio. *8 E. 36th St. (212-683-6444). (M) AE, DC, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

14th–42nd Streets, West Side

Armani Café—Take a break from dressing-room calisthenics at this sleek coffee-and-panini bar—or at one of the outdoor tables, in season—where the Italian-accented salads, sandwiches and soups change daily. *110 Fifth Ave., at 16th St. (212-727-3251). (I) AE, MC, V.*

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (212-243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on

Photograph by Joe Scafuro.

the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (212-840-6500). (M–E) AE, DC, MC, V.*

Caffe Bondi Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (212-691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hanger steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (212-727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (212-989-0303). (E) AE only.*

Hush—This Flatiron venture is part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate chef John Tesar's New American menu, served in shareable portions. *17 W. 19th St. (212-989-4874). (I–M) AE, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. *120 W. 41st St. (212-391-0805). (I) AE, DC, DS, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (212-980-5908). (M–E) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Istana—Situated in the lobby of the New York Palace hotel, this Mediterranean newcomer is rightfully proud of its olive bar, the only one, chances are, of its kind. Tapas are ideal cocktail accompaniments; heartier appetites are readily satisfied by paella-style roasted fish, pumpkin ravioli with walnuts, or baby chicken with Tunisian spices. *455 Madison Ave., at 51st St. (212-303-6032). (M) AE, DC, DS, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions—and, as demonstrated by its sushi bar, other countries. Private dining rooms are perfect for special occasions, business meetings, or mini-banquets. *219 E. 44th St. (212-682-5678). (I–M) AE, DC, MC, V.*

The Leopard—French-Continental food in a formal townhouse setting, which means they'd like it if you wore a jacket. The enclosed garden and the traditional menu—roast duckling, stuffed quail, filet mignon—attract a regular clientele of (appropriately dressed) businessmen and diplomats. *253 E. 50th St. (212-759-3735). (M–E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Pig 'n' Whistle on 3rd—There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, blackened rib eye, chicken potpie, barbecued ribs, and onion loaf. *922 Third Ave., nr. 55th St. (212-688-4646). (I–M) AE, CB, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

43rd–56th Streets, West Side

Adrienne—After extensive renovations, the elegant American restaurant in this posh midtown hotel has reopened with a new look and a new, sophisticated menu. A few of the more notable entrées include a grilled turbot "chop" with cèpe jus, or-

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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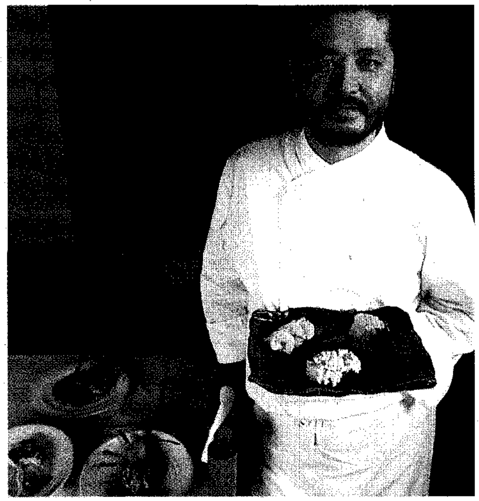
First Taste

Plate Tectonics

When chef Tadashi Ono talks about preparing a dish, he means it literally. Ono actually designs his rustically beautiful plates and then fires them in a kiln in the basement of his new, semi-eponymously named Sono, which opens October 25. Shaped like lotus or banana leaves or abstractly decorated rectangles, they are—like his cooking—sui generis. Born in Tokyo, Ono emigrated to California in the mid-eighties, but made his big move into chefdom at Manhattan's La Caravelle, which, like Sono, is owned by Rita and André Jammet (Gramercy Tavern partner Larry Goldenberg also contributed capital and expertise). The room, designed by Larry Bogdanow (Union Square Cafe, et al), has a minimalist Asian feel that gains considerable warmth from a walnut bar and lounge tables inspired by the work of the late Japanese-American furniture artist George Nakashima, who was a member of the New Hope, Pennsylvania, art colony in its pre-tchotchke period. Ono's food combines classic French technique with novel infusions of Asian ingredients. "In Japanese cuisine, you pick one main ingredient and then try to enhance it with the other ingredients. In French cooking, you do more layers, finding similar tastes in many ingredients." Complexity and simplicity, yin yang–East West. Calling it fusion is like calling Daniel Boulud country French and leaving it at that, without noting the personal touch of the cook who makes the cooking his own. Of this you may be assured, you have never tasted the combinations that Ono is offering on his debut menu. Making liberal use of the tangerinish, lemony Asian citrus known as yuzu, kaffir lime, extremely floral olive oil, and every possible variation on soy and rice sauces and vinegars, he has created a whole menu of things I have never tasted before. To the well-known Japanese combination of tuna and avocado, he adds a Dijon mustard-and-citrus emulsion. His fluke sashimi is prepared with pickled-plum purée, and he sautés tiny escargots with slithery nameko mushrooms the size and color of bay scallops. Sardines cured in rice vinegar with a saffron quinoa salad reminds one of seviche with an exotic tabbouleh. Entrées are similarly imaginative and varied: His duck-leg confit is redolent of ginger and star anise and its accompanying sliced duck breast is buoyed by a sauce of wasabi and watercress that mildly cuts the richness of the duck. It is served with buckwheat spaetzle and finished in a sauté pan, which will, I believe, work well on a February night. Roast squab is swathed in a satiny kaffir-lime paste that brightens the rich game bird. It's traditionally served with root vegetables, and a Gascon version offers turnips and potatoes, but Ono sends his to table with sticky black rice and roast root of burdock and lotus. Très Zen. (106 East 57th Street; 212-752-4411.) PETER KAMINSKY



ganic chicken en cocotte with morels and fava beans, and coriander-and-black-pepper-crusted rack of lamb from Jameson Farms. *700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E) AE, DC, MC, V.*

Barbetta—This elegant theater-district landmark is still owned, incredibly, by the family who founded it in 1906. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. The pretheater prix fixe menu runs $43, and the garden is a summertime oasis. *321 W. 46th St. (212-246-9171). (E) AE, DC, DS, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. *863 Ninth Ave., at 56th St. (212-246-6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (212-541-7777). (M) AE, MC, TM, V.*

Broadway Joe Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NI-

Photograph by Magdalena Caris.

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Caffe Cielo—This comfortable theater district restaurant is named for the sky, visible not through a skylight in the ceiling but as a mural of one. The menu covers the familiar northern Italian territory of antipasti, salads, pastas, and grilled fish and meat. *881 Eighth Ave., nr. 53rd St. (212-246-9555). (M) AE, DC, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Dillon's—An Irish-American pub and restaurant with the requisite hospitable welcome, chatty bartenders, and a separate dining room serving American dishes like filet mignon, herb-crusted Atlantic salmon, corned beef and cabbage, Maryland crab cakes, and beef stew. *245 W. 54th St. (212-307-9797). (I–M) AE, DC, MC, TM, V.*

Gallagher's—This theater district steakhouse exudes Old Time New York, from the massive raw-meat window displays to the convivial bar and the wood-paneled dining rooms. Dry-aged prime steak is the way to go here, but you can't go wrong with prime rib, lobster, or the sublime chopped steak either. *228 W. 52nd St. (212-245-5336). (M–E) AE, MC, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (212-869-5565). (I–M) AE, DC, MC, TM, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (212-869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, TM, V.*

Michael's—This California transplant has lasted a decade in Manhattan by offering seasonal, creative American cooking, like spring-pea gnocchi with pecorino Romano and summer truffles, in a comfortable, modern-art-filled environment. Now that the glass walls in the garden room swing open, dining out back is nearly alfresco. *24 W. 55th St. (212-767-0555). (M–E) AE, DC, DS, MC, V.*

Rio de Janeiro—Meat is back in a big way at this churrascaria rodizio, where eighteen different cuts of beef are barbecued over a charcoal pit and served nonstop, until you say uncle. Live Brazilian music Wednesday through Sunday; prix fixe menus available. *127 W. 43rd St. (212-575-0808). (I–M) AE, DC, DS, MC, TM, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—is served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. *148 W. 51st St. (212-245-9600). (M–E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Steaks have been added, starting at $14.95. *121 W. 45th St. (212-869-4545). (I–M) AE, DC, MC, TM, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like grilled salmon garnished with farro and cucumber-fennel-chive salad. *601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (212-996-7810). (I) AE, CB, DC, MC, TM, V.*

Fireman's of Brooklyn—The man behind midtown's nostalgic Brooklyn Diner expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and landlubber options like filet mignon and "Bubba Fireman's chicken." *1081 Third Ave., nr. 64th St. (212-838-7570). (M) AE, DC, MC, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-

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Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Above 60th Street, West Side

Artepasta—Extremely affordable pasta palace in a landmark townhouse with bright murals on the walls and unexpected extras like lamb shank, couscous with chickpeas, and salmon carpaccio. An unlimited-champagne brunch reels 'em in. *106 W. 73rd St. (212-501-7014). (I–M) AE.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (212-961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (212-874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers' Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (212-234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (212-864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I) ($).*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (212-234-0700). (M) AE, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

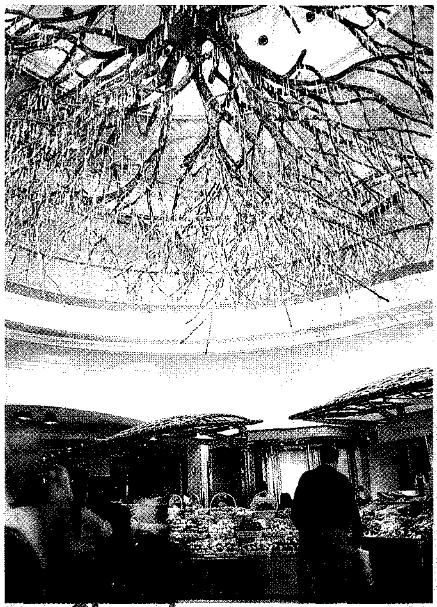
Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

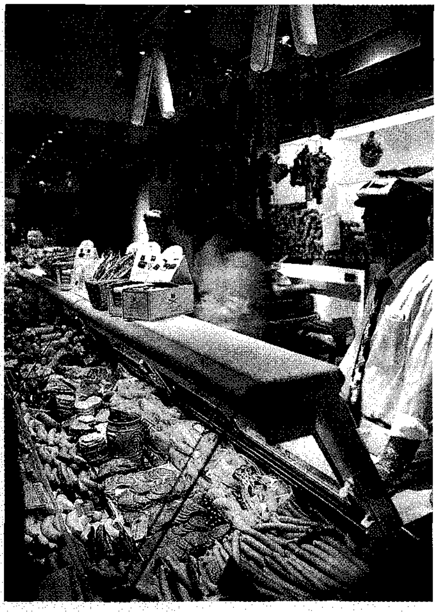
Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*



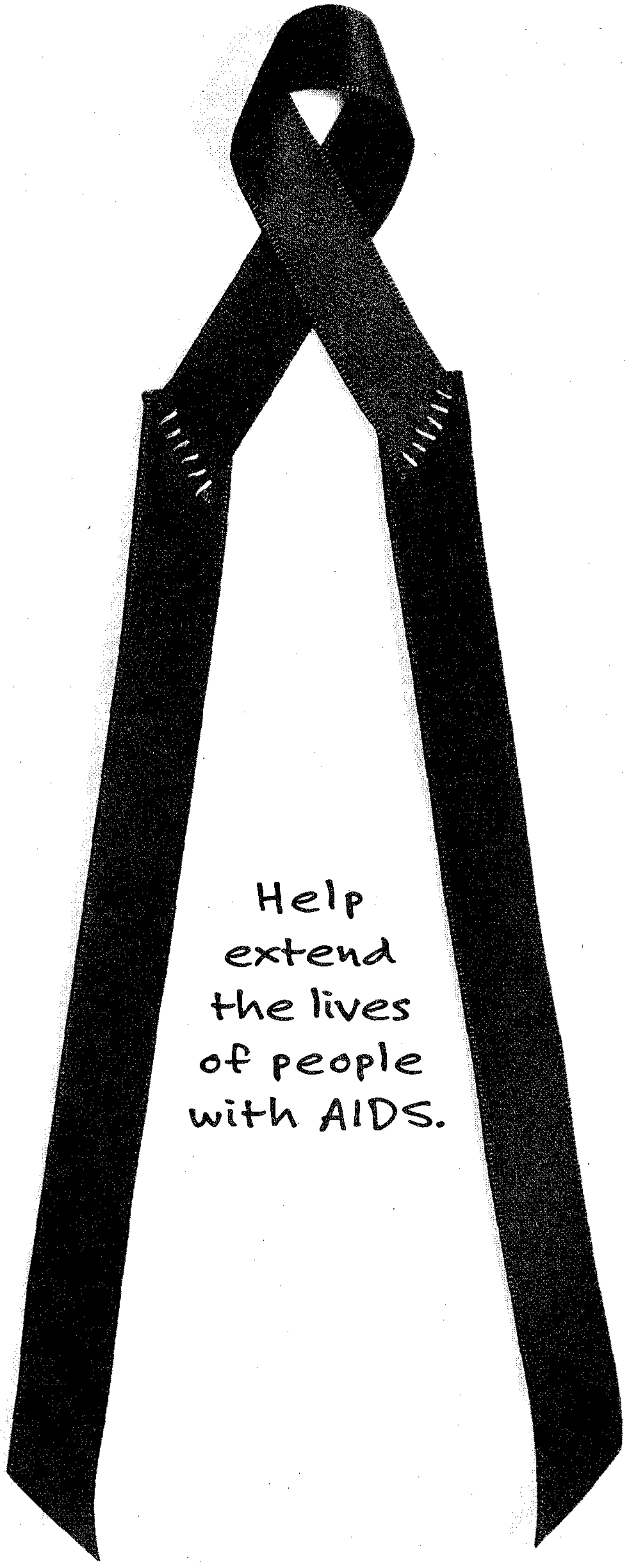


Shopping

Honey, Don't Forget the Milk

With fancy new restaurants, Custard Beach ice cream, and now the bustling Grand Central Market, everybody's favorite train station is becoming a commuting gourmet's paradise. It's now possible to stock up on essentials like Ronnybrook Farm Dairy coffee milk, Li-Lac almond bark, D'Artagnan foie gras terrine, Koglin hams, and Bouley Bakery spelt bread, all in the course of racing to catch the 5:39 to Bedford Hills. (Grand Central Terminal, Lexington Avenue at 43rd Street.)

Photographs by Kenneth Chen.



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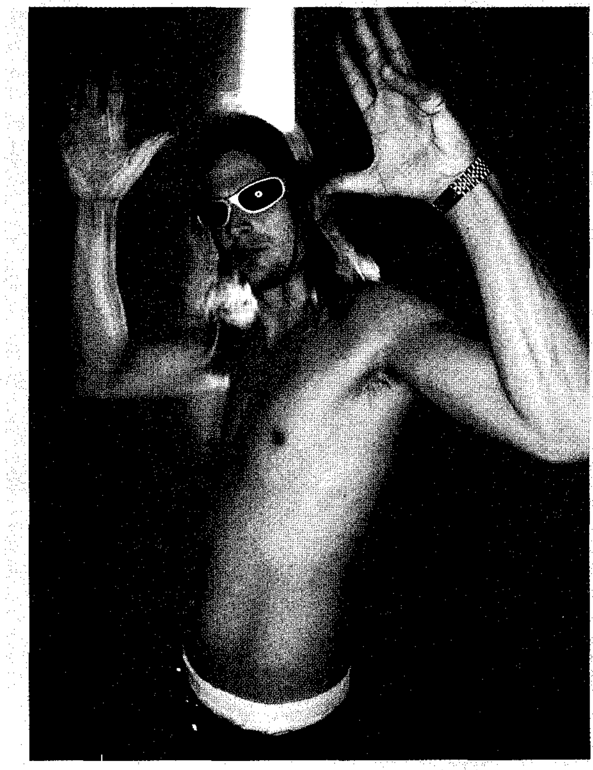
nightlife

Kid Rock...'Love You Madly'...Macy Gray

Performance
Motor City Madman

Of all the regressive rock acts that came in for a critical drubbing in the wake of Woodstock '99, only Detroit-bred rap-rocker Kid Rock (pictured) and his ferocious Twisted Brown Trucker band are inventive enough to at least be enjoyable. Sure, the pimp poses on Rock's fifth album, *Devil Without a Cause,* aren't anyone's idea of art, but he has a sense of pop largesse that transcends the value hip-hop places on "keeping it real." So he embraces campfire twang on "Cowboy," blaxploitation-fueled funk on "Devil Without a Cause," and Soundgarden-style guitar sprawl on "I Am the Bullgod." And while peers like Limp Bizkit flaunt their outsider status, Rock's the real thing: This midwestern kid with long hair and a spotty complexion and a passion for hip-hop would have caught hell in high school, and he's endured enough commercial flops (1989's *Grits Sandwiches for Breakfast* and 1996's *Early Mornin' Stoned Pimp*) to make his story more *Behind the Music* than MTV. When his pop smarts and natural charisma fail him, he's also a potent ringmaster—he fronts a band that includes two throaty gospel singers and a foul-mouthed, three-foot tall rapper named Joe C. If his raucous performance with Run-DMC and Aerosmith at the MTV Video Music Awards is any indication, Rock should demonstrate substance along with style at the Hammerstein Ballroom on November 1–2. (See "Concerts.")



ETHAN BROWN

Concerts

Ben Folds Five—10/27 at 8. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (212-307-7171). $22.50.*

Clint Black—10/26 at 8. *Supper Club, 240 W. 47th St. (212-307-7171). $25.*

Cypress Hill—10/31 at 7:30. *Roseland, 239 W. 52nd St. (212-307-7171). $22.50.*

Kid Rock—With Powerman 5000 and DDT. 11/1–11/2 at 7:30. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (212-307-7171). $23.*

Melissa Etheridge—10/26 at 7:30. *The Theater at Madison Square Garden, Seventh Ave. at 32nd St. (212-307-7171). $45.*

Moby—10/28 at 9. *Roxy, 515 W. 18th St. (212-777-6800). $23.*

Natalie Merchant—10/27 at 8. *Town Hall, 123 W. 43rd St. (212-840-2824). $38.*

Ricky Martin—10/28–10/29. *Madison Square Garden, Seventh Ave. at 32nd St. (212-307-7171). Sold out.*

"Rock for Justice"—A concert to benefit Families Against Mandatory Minimums, featuring Sugar Ray and Edwin McCain. 10/26 at 7:30. *Roseland, 239 W. 52nd St. (212-307-7171). $25.*

30th Anniversary of Richard Nader's Rock & Roll Revival—Jay Black and the Americans, the Angels, the Belmonts, Jerry Butler, Freddy Cannon, the Capris, Jimmy Clanton, Bo Diddley, Flamingos, Bill Haley's Comets, Frankie Lymon's Teenagers, others. 10/29 at 8. *Madison Square Garden, Seventh Ave. at 32nd St. (212-307-7171). $35–$100.*

Small Stages

The Baggot Inn—10/25: Acoustic open mike with Brooke and Matt. 10/26: Barry Bliss; Keith Everett. 10/27: Kaz; Lou Pine; Butta Phat. 10/28: Emiko; Detour. 10/29: Aliquippa; Carolanne Solebello. 10/30: Sarah Silbert; Squint; Bob Pressner. 10/31: Reggae Party with Tribe of Djembe. *82 W. Third St. (212-477-0622).*

Bottom Line—10/28: Laurie Carson. 11/2: Matthew Sweet. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—10/26: Stereophonics. 10/27: Don Caballero; the Champs. 10/28: Marine Research; Calvin Johnson. 10/29–10/30: Zen Tricksters. 11/1: Robyn Hitchcock. *6 Delancey St. (212-533-2111).*

Club El Flamingo—"The Donkey Show," doors at 8:30, shows at 9. *Club El Flamingo, 547 W. 21st St. (212-307-7171). $25.*

Connolly's—Saturdays: Black 47. *14 East 47th St. (212-867-3767).*

Cooler—The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz experimenter and Sonic Youth front man Thurston Moore, and out-and-out freak Beck. *416 W. 14th St. (212-229-0785). $.*

Fez—Sundays: Kiki and Herb: "Have Another." Thursdays: Mingus Big Band. *Time Cafe, 380 Lafayette St. (212-533-2680).*

Hogs & Heifers Honky Tonk North—Shows begin at 10, free admission. Every Wed in Oct.: Dusty Wright and the Idle Rich; every Thurs: Sheriff Uncle Bob and the Goodtimers. 10/25: Star City. 10/29: Elena Skye and Demolition String Band. 10/30: Monster Mash Bash. *843 First Ave., bet. 95th and 96th Sts. (212-722-8635).*

Irving Plaza—10/26: Macy Gray. 10/29: String Cheese Incident. 10/30–10/31: Galactic; Dirty Dozen Brass Band. *17 Irving Pl. (212-777-6800).*

Joe's Pub—10/25: Keith David. *425 Lafayette St. (212-239-6200).*

Knitting Factory—10/25: Antony and the Johnsons Orchestra; Adrian Legg; "Straylight Dialogues," with D.J. Olive. 10/26: UK Noise; Nihilist Spasm Band; Thurston Moore; Cock ESP. 10/27: Momus; Avram Fefer. 10/28: Momus. 10/30: Olivia Tremor Control; Marcello Zarvos. 10/31: Olivia Tremor Control. *74 Leonard St. (212-219-3055). $.*

Maxwell's—10/27: Kidney Thieves; the Garlands; Shanghai Love Motel. 10/28: The Negro Problem; Hammel on Trial. 10/29: Momus. 10/30: Matthew Sweet. 10/31: Quasi; Marine Research. *1039 Washington St., Hoboken (201-653-1703).*

Mercury Lounge—10/26: 10/27: Local H. 10/28: Mightyhead; Brendan O'Shea. 10/29: Fuzzy; Team USA; Ladybug Transistor. 10/30: Elegant Too; Retsin. 10/31: Elektrik Dik. 11/1: Suzanne Wiley; Mr. North. *217 E. Houston St. (212-260-4700).*

Rodeo Bar—10/26: Diesel Doug and the Longhaul Truckers. 10/27: Guy Forsyth. 10/28: Five Chinese Brothers. 10/29: The Niagras. *375 Third Ave. (212-683-6500).*

S.O.B.'s—Most nights, sets at 10 and midnight. 10/26: Vinyl Voodoo. 10/27: Ky-mani Marley. 10/30: Vibe Brasilis. *204 Varick St. (212-243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 10/26: Tiberius. 10/29: The Machine. 10/30: Inasense. *161 Hudson St. (212-966-5244) $.*

Photograph by Sean Murphy.

Clubland

Alphabet Lounge—This brand-new lounge cements its far reaches of Alphabet City–hipster status with a great Saturday-night house-music party called "School," with resident D.J.'s Melvin Moore, Neil Aline (of "BPM" and "Rendez-vous"), and producer Matthias Heilbroon. No cover. *104 Ave. C (212-780-0202).*

Baby Jupiter—10/26: Clark Gayton; 7th Octave. 10/27: Frost Bite. 10/28: Silver Brown. 10/29: Crimson; Congregation. 10/30: Topaz; Uncle Fondle. *170 Orchard St. (212-780-0287). $.*

Baktun—A small, way-way-west venue that's host to some of the city's most relaxed, unpretentious club nights, like the bi-weekly deep-house-themed "N'Ice," the friendly, long-running house-music party "Bang the Party," a nifty trip-hop night called "Nice & Easy," and "Direct Drive," a strictly drum-'n'-bass night with D.J.'s Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. Log on to www.baktun.com for complete schedule. *418 W. 14th St. (212-206-1590).*

Cheetah—This Chelsea–Flatiron district nightspot may have lost the popular gay hip-hop night "Phab," but it's gained some good parties in the process, like "Boy's Life" (formerly at Limelight) and "Great British House" (formerly at Vanity). *12 W. 21st St. (212-206-7770).*

Don Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Saturdays belong to the British rock of "Tiswas," while on Sundays, D.J. Johnny Sender spins an eclectic mix of soul, funk, rock, R&B, salsa, and house at "Loose." *511 Greenwich St. (212-219-2850). $.*

Izzy Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Neil Aline, host of NYU's ultrahip "BPM" radio show, hosts "Rendez-vous" every Tuesday. It's a strictly no-D.J.'s party where media folk, artists, and others take their shot on the wheels of steel. Thursdays, big name D.J.'s like Toddy Terry and Frankie Feliciano drop by for "Assorted Flavors." Saturdays, things get funky with the hip-hop-and-soul-dominated "Say It Loud." *166 First Ave., at 11th St. (212-228-0444). $.*

Life—Okay, we give. It is the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't? Wednesday night's "On!" offers a mod-influenced, Austin Powers–esque midweek romp. Also on Wednesday (in the club's lounge) is "Legends," a soulful house party with music from resident D.J. Adam Scott. Thursday night's "Get a Life!" is a glammy hoot, thanks to D.J.'s Jackie Christie, Lady Bunny, and David Holland. "Flash Fridays" belong to none other than legendary D.J. Grandmaster Flash, who spins surprisingly mainstream, Hot 97–ready hip-hop. Every Sunday night, "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment, takes over. Life also hosts a monthly drum-'n'-bass party called "Heat." *158 Bleecker St. (212-420-1999).*

Mother—This meatpacking-district mainstay plays host to some of New York's wildest, weirdest parties. Tuesdays belong to "Jackie 60," the legendary night with brilliantly off-kilter themes like the Kate Moss–inspired, models-in-distress "Pooped-Out Party Girls." Thursdays are taken over by the very gothic "Long Black Veil," and Fridays are the ladies-only "Clit Club." *432 W. 14th St. (212-366-5680).*

Soundfactory—A curiously inactive presence in the city's club scene, Soundfactory has almost completely fallen off the clubland radar. But this should change with the recently introduced (and unimaginatively named) "Soundfactory Fridays," which offers big names from the worlds of techno, drum 'n' bass, and house. *618 W. 46th St. (212-489-0001).*

Speeed—One of the last Manhattan "megaclubs," Speeed features three floors of dancing, a VVIP room (for those occasions when plain VIP just won't cut it), and a swanky roof deck. Thursdays belong to "Midnight Turntable Knockers," a hard-core hip-hop party with D.J.'s like Doo Wop, Max Glazer and S&S. Every Friday, the main floor belongs to Hot 97's D.J. Enuff. Saturdays, D.J.'s Doo Wop and Gyvis spin classic hip-hop, while Frank Delour spins house. "Cafe Con Leche," a Latin-house-themed night, takes over every Sunday. Look out for a Friday-night soulful-house party called "Twisted," with D.J.'s Merritt and Father Chris. *20 W. 39th St. (212-719-9867).*

The Supper Club—A large ballroom with a starry ceiling and challenging acoustics. 10/29: The Flipped Fedoras. 10/30: The Jumpin' Gigolos featuring Larry Marshall. *240 W. 47th St. (212-921-1940).*

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Fridays, world-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights; Saturdays belong to aging club king D.J. Junior Vasquez and his bare-chested Chelsea-boy following. *530 W. 27th St. (212-268-1600).*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise. "Little" Louie Vega spins at the relaxed, low-key (for now) house party "Sunset Ritual" every Wednesday, Fridays are hosted by deep-house D.J. Danny Tenaglia, Saturdays are taken over by Timmy Regisford's fantastic house-music party "Shelter," and Sundays, which belong to François K's legendary afternoon party "Body & Soul," provide plenty of musical uplift for the city's groove-hungry denizens. *6 Hubert St. (212-343-1379).*

Performance

Shades of Gray

After the introspective soul of 'Macy Gray on How Life Is' earned her comparisons to Lauryn Hill and a savvy P.R. campaign won her a slot at 'Talk' magazine's launch party, Macy Gray (pictured) got off to a running start in terms of hype but a slow one in terms of album sales. On October 26 at Irving Plaza, the husky-voiced R&B diva will try to live up to her advance billing as the savior of soul—and make a more serious bid for star stature. (See "Small Stages.")

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Ellington Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover; $10 minimum. Sets at 9 and 11:00. 10/27: "Five-Play," featuring Sherrie Maricle. 10/28–10/30: "Jazz, Blues Guitar Summit," with J. Geils, Duke Robillard, and Gerry Beaudoin. *315 W. 44th St. (212-581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. *131 W. 3rd St. (212-475-8592).*

Deanna's—This Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. The venue is open Tuesday through Sunday. Kirk performs on most nights. *107 Rivington St. (212-420-2258).*

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. *349 E. 13th St. (212-533-6212).*

Iridium—In this surreal basement venue across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 10/29–10/31: "In Tribute of Jaco Pastorious," with Toots Thielmans, Joe Lovano, Kenny Werner. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight sets Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

"Jazz at Lincoln Center: 'Love You Madly' Gala"—11/1 at 7:30. Featuring the Lincoln Center Jazz Orchestra with Wynton Marsalis, Bobby McFerrin, Milt Grayson, Joya Sherill, and other special guests. Hosted by Ed Bradley. *Avery Fisher Hall, 64th St. and Columbus Avenue (212-721-6500) $100, $60, $50, $45, $35.*

Jazz at Noon—East midtown's long-running Friday-afternoon jam session—where Dizzy Gillespie, Clark Terry, and Elvin Jones have all been visiting scholars—returns for its thirty-third season, with the usual high-caliber house band. 10/29: Warren Chiasson. Noon–2:30 P.M. $5 cover. *San Martin Restaurant, 143 E. 49th St. (212-832-0888).*

"Jazz Insights: The Legacy of Charlie Parker"—Informal lectures hosted by Arnold Jay Smith. 10/26: Lou Donaldson. Tuesdays, 7:45–9:30. *The New School, 66 W. 12th St. (212-229-5873) $25.*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7 and 9. $15–$25 cover; $10 minimum. 10/26–10/31: The Harold Land/Billy Higgs Sextet. *116 E. 27th St. (212-576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging

Photograph by Stephane Sednaoui.

Performance

Putting up the Duke

At "Love You Madly," Jazz at Lincoln Center's fourth annual awards gala and benefit, heavyweights like Bobby McFerrin (pictured, left), Wynton Marsalis (right), and Milt Grayson will join the Lincoln Center Jazz Orchestra in paying tribute to Duke Ellington. Hosted by Ed Bradley, the November 1 Avery Fisher Hall concert will focus on Ellington vocal compositions such as "Caravan," "Take the 'A' Train" and, of course, "Love You Madly." (See "Jazz.")

jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. 10/28 and 10/30: Freddy Bryant Trio. *11 W. 53rd St. (212-708-0480).*

Red Blazer—Mondays: Lenore and the Duke's. Tuesdays: Stan Ulano's Swing Band. Wednesdays: The John Gill Band. Thursdays: Stan Rubin's Big Band featuring Cary Hoffman. Fridays: Kelly Friessen's Gritty City Band. Saturdays: Bob Cantwell's Jazz Quintet. *32 W. 37th St. (212-947-6428).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start around 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (212-929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So. (212-242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz and Michael Favata entertain diners weekdays. No cover; no minimum. *Central Park at W. 67th St. (212-873-3200).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. Sonic Youth curates the October lineup. 10/27: Wrong; Loren MazzaCane Connors. 10/28: Bonnie Barnett; Loren MazzaCane Connors; Ori Kaplan 4 with Roy Cambell. 10/29: Kenta Nagai; Loren MazzaCane Connors; Susie Ibarra Trio; Sex Mob. 10/30: Egypt Is the Magik Number; Haino Keiji; Loren MazzaCane Connors; Fushitsusha; Warn Defever at Midnight. 10/31: Shelby Bryant; Johnny Dowd. *107 Norfolk St. (212-358-7503). $.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 10/26–10/31: Geri Allen Trio. *178 Seventh Ave. So., at W. 11th St. (212-255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8,10, and midnight. Jim Norton, D. C. Benny, Jim Gaffigan, Robert Kelly, Jordan Rubin, Nick Swardson & Macio. *82 W. 3rd St. (212-477-1000).*

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100). $12.50–$24.50, two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.–Thurs. at 9. Wednesdays: Rick Shapiro. Through 10/31: Colin Quinn; Darrell Hammond; Greer Barnes; Dave Attell; Kevin Brennan; Mitch Fatel. *117 Macdougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri.; Sat. $15 cover for 8 and 12:30 shows, $20 cover for 10:30 show; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun. New Talent Showcase. Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 10/27: "Girls, Girls . . ." 10/29–10/30: Marc Maron; Rich Francese; Orny Adams. *34 W. 22nd St. (212-367-9000).*

KGB—Thursdays at 10: Ahna Tessler and Lauren Engel. $5 cover. *KGB, 85 E. 4th St. (212-995-8502).*

"Spin Cycle Comedy"—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. *King Size Laundromat, 178 7th Ave. at 20th St. (212-501-6061). Free.*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30. Sat. at 8, 10, and 12. *236 W. 78th St. (212-595-0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. & Sat.) Sundays: The Howard Fishman Quartet. Through 11/13: Mary Cleere Haran. Also through 11/13: Rita Moreno. *59 W. 44th St. (212-840-6800).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (212-741-9105).*

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45. $50 ($25 for Davis's late, Woody-free set); no minimum. Through 12/31: Bobby Short. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis performs works by Gershwin, Van Heusen, Arlen, and Rogers in "Where of When?" Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. *Fifth Ave. at 61st St. (212-940-8195).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Wednesdays at 8:30: "The Next Big Broadway Musical," an improvised comedy. Saturdays in October and November: Steven Brinberg in "Simply Barbra." $10 cover, two-drink minimum. 10/28: Joanne Mosca in "Well-Healed." *343 W. 46th St. (212-757-0788). $.*

Feinstein's at the Regency—Michael Feinstein's brand-new cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Feinstein appears twice nightly (8:30 and 11 P.M.). Tickets are $60, and there is a $50 food and drink minimum. *540 Park Ave., at E. 61st St. (212-307-4100 or 212-339-4095).*

Judy's—Newly relocated to Chelsea, this friendly piano-bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 10/26: Ginny Dustin in "So Lucky to Be Me." 10/27: James L. Strauss. 10/28: Mitch Ellis. 10/29: Jaymie Meyer and Michael Murphy. 10/30: Judy Kreston and David Lahm in "Portrait of the Artist." 10/31: Halloween Costume Party. 11/1: Mark Coffin "Now." *169 Eighth Ave. (212-929-5410).*

Photographs: left, Mark Hanauer; right, Carol Friedman.

in concert

Pollini at Carnegie...*Houdini* at Columbia

Preview
Heavenly Creatures

Choreographer José Montalvo is a man in love—with three white horses, a fiery redhead, an enormous camel, and his grandmother. He inherited this lucky state of inclusive exuberance largely from the women in his life. "My grandmother taught me the necessity of finding an instant of beauty each day. My mother, who was 16 when I was born, took me with her to dance flamenco," says Montalvo. "I wanted to pay tribute to the people in my own life who have been able, even in difficult circumstances, to give the best, most luminous parts of themselves." *Paradis* (pictured), Montalvo's United States debut, does just that. The dance, which combines film and live performance to music by D.J. Tal, Vivaldi, and Jean-Philippe Rameau, is a heterogeneous mix of hip-hop, African dance, classical ballet, and childhood fancy. Ten dancers jump and kiss and wag their tails and dream of love in cartoon bubbles. The sound of an accordion starts eight pairs of lovers running with impish speed. People shout and swim offstage like a school of fish. Montalvo's magic realism showcases the diversity of his dancers, who have roots in Italy, Cameroon, Algeria, Tunisia, Normandy, and Germany. "They all consider themselves very French but have different practices and different origins," Montalvo explains from his dance center in Créteil, twenty minutes southeast of Paris. His ability to bring together seemingly incompatible elements—a ballerina with a rump-slapping young buck, Vivaldi with headspins—comes from the cosmopolitan confusion of his own childhood. The Montalvo family fled Franco's Spain in 1959. José, then a boy of 4, abruptly found himself in an international refugee community that gathered at his grandmother's house in Toulouse for sprawling, inspired parties. "All those people with different languages—one would tell stories, one would dance, and they were all from different universes," recalls Montalvo. "It was a moment of jubilation for me. But I was so timid. I did not move. I just watched." (See "Dance.")

Erika Kinetz

Classical Music

Berlin Philharmonic Orchestra—Claudio Abbado conducts works by Schumann and Schoenberg with guest pianist Maurizio Pollini. 10/26 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $31–$151.*

Dracula—The Kronos Quartet performs Philip Glass's new score to Bela Lugosi's 1931 classic horror flick. 10/26–10/27 at 7:30. *BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100); $17–$45.*

Jack Gibbons, piano—All-Gershwin program. 10/27 at 8. *Alice Tully Hall, Lincoln Center (212-875-5050); $15–$35.*

St. Luke's Chamber Ensemble—Beethoven's Septet in E-flat and Symphony No. 7 arranged for wind ensemble. 10/27 at 8. *Weill Recital Hall, 154 W. 57th St. (212-247-7800); $20.*

Bargemusic—The Orion String Quartet plays Beethoven and W. Marsalis. 10/28 at 7:30 and 10/31 at 4. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-2083); $23.*

New York Philharmonic—Sir Colin Davis conducts Haydn and Mendelssohn. 10/28 and 10/30 at 8, 10/29 at 11 A.M., and 11/2 at 7:30. *Avery Fisher Hall, Lincoln Center (212-721-6500); $18–$77.*

St. Louis Symphony Orchestra—Hans Vonk conducts Mahler with mezzo Nancy Maultsby. 10/28 at 8. Works by Holst and Shostakovich with whiz violinist Vadim Repin. 10/29 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $18–$66.*

Guarneri String Quartet—Works by Mendelssohn, Haydn, and Brahms. 10/30 at 8. *Grace Rainey Rogers Auditorium at the Metropolitan Museum of Art, 1000 Fifth Ave., at 82nd St. (212-570-3949); $30.*

Peoples' Symphony Concerts—Musicians from Marlboro perform Brahms on the cheap. 10/30 at 8. *Washington Irving High School, 16th St. and Irving Pl. (212-586-4680); $5.*

Carl Nielsen Philharmonic of Odense—Makes its U.S. debut with works by Tchaikovsky, Nielsen, and Prokofiev. 10/31 at 2. *Alice Tully Hall, Lincoln Center (212-721-6500); $35.*

Hesperus—The early-music ensemble plays haunting tunes by twelfth-century visionary nun Hildegard von Bingen. 10/31 at 3. *The Cloisters, Fort Tryon Park (212-650-2290); $32.*

American Composers Orchestra—Works by Beaser, Ballard, Singleton, and Curtis-Smith that cover everything from Wounded Knee to Rodney King. 10/31 at 3. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $16–$46.*

Opera

Amato Opera—Bizet's *Carmen*, 10/30 at 7 and 10/31 at 2:30. *319 Bowery (212-228-8200); $25.*

Houdini the Great—An irreverent opera from Denmark examines the art of escape. Rope tricks included. 10/29–10/30 at 8 and 10/31 at 3. *Miller Theatre at Columbia University, 2960 Broadway, at 116th St. (212-854-7799); $25.*

Metropolitan Opera—*Aida*, 10/26 at 7:30 and 10/30 at 1:30; *Tosca*, 10/27 at 8 and 10/30 at 8:30; *Cavalleria Rusticana* and *Pagliacci*, 10/28 at 8; *Le Nozze di Figaro*, 10/29 at 8. *Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$225.*

New York City Opera—*Falstaff*, 10/26 at 7:30 and 10/30 at 1:30; *Carmen*, 10/28 at 7:30 and 10/30 at 8; *La Bohéme*, 10/29 at 8; *The Abduction From the Seraglio*, 10/31 at 1:30. *New York State Theater, Lincoln Center (212-870-5570); $22–$90.*

Dance

American Ballet Theatre—Turns 60 with Eugene Loring's *Billy the Kid* and a premiere of Martha Graham's *Diversion of Angels*. 10/26–10/29 at 8, 10/30 at 2 and 8, 10/31 at 2 and 7:30. *City Center, 131 W. 55th St. (212-581-1212); $30–$60.*

Compagnie Montalvo-Hervieu—*Paradis*. 10/26–10/30 at 8 and 10/31 at 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $30.*

Déjà Donné—*Aria Spinta*. 10/27–10/29 at 8 and 10/30 at 3. *Dance Theater Workshop, 219 W. 19th St. (212-691-6500); $15.*

Needcompany—Jan Lauwers's rough Belgian theater features real people, a real meal, and a danced monologue. 10/27, 10/29–10/30 at 7:30, and 10/31 at 3. *BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100); $17–$40.*

Foofwa d'Immobilité and Fast Forward—Seriously eccentric choreography from Cunningham virtuoso Foofwa. 10/28–10/31 at 7:30. *Swiss Institute, 495 Broadway (212-925-2035); $10.*

Truus Bronkhorst & Marien Jongewaard—Eight sweaty Dutch men loving, hating, and sawing wood. 10/28–10/31 at 8:30. *Danspace Project at St. Mark's Church, 131 E. 10th St. (212-674-8194); $15.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Photograph by Laurent Philippe.

the mix

"Share Our Strength" Readings...Kofi Annan

John Leonard's TV Notes

Barbara Taylor Bradford's A Secret Affair (10/27; 9 to 11 P.M.; CBS), the fourth such Bradford novel to be TV-weepied on CBS, delivers unto us a glamorized Janine Turner who must choose between men (an Ivy League–educated CEO or an Irish journalist) and careers (as a vice president of marketing or a sculptor) while wandering pensively around Venice and Dublin. The return of Turner to prime time is, of course, salutary, but while she is busy telling media groupies that she wants to emphasize her "sensuality" after so many years as "tomboy Maggie" on *Northern Exposure,* she should be reminded that Maggie is why some of us went to Alaska.

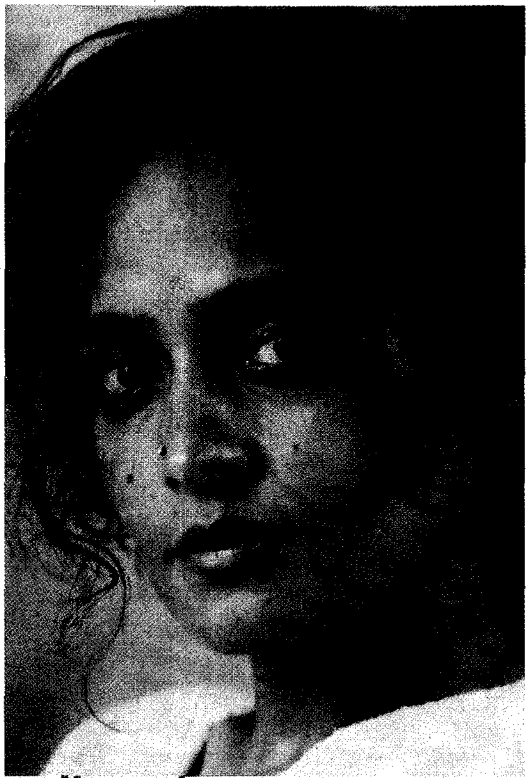
The Apartment Complex (10/31; 8 to 10 P.M.; Showtime), from the director who gave us *The Texas Chainsaw Massacre* (Tobe Hooper) and the writer who gave us *Eerie, Indiana* (Karl Schaefer), is an agreeably semi-horrific shambles starring Chad Lowe as a grad student in psychology who moonlights as manager of a rat warren of L.A. eccentrics including Fay Masterson, Patrick Warburton, Tyra Banks, R. Lee Ermey, Obba Babatundé, and Jon Polito, not to mention a huge snake in the brown grass, a bloated body at the bottom of the pool, a surprise guest-star villain, and some gratuitous nudity on the various body parts of a sex-starved police psychic—would you believe Amanda Plummer?

Lost for Words (10/31; 9 to 10:30 P.M.; Channel 13), part black comedy and part tearjerker, is a Yorkshire Television Production for Mobil Masterpiece Theatre especially written by Deric Longden for Thora Hird. It requires Dame Thora to suffer a stroke, to lose command of several of her faculties, if not her sense of humor, and to be attended to devotedly by Pete Postlethwaite and Penny Downie. As this aging Alice disappears serially into her mental Wonderland, there's even a mad tea party.

Anya's Bell (10/31; 9 to 11 P.M.; CBS) goes *Lost for Words* one better in the Infirmity Sweepstakes, coupling Della Reese, who's blind and about to be shipped off to a retirement home, and Mason Gamble, who's dyslexic and about to be left back a grade in school for having cheated on a spelling test, in a gentle conspiracy to rescue each other from a busybody world that doesn't deserve their essential goodness.

Howard Cosell: Telling It Like It Is (11/1; 8 to 9 P.M.; HBO) remembers the opinionated sportscaster in interviews with everybody from Muhammad Ali and Bowie Kuhn to Billy Crystal and Al Davis to Roone Arledge and Robert Lipsyte. That after so many seasons of *Monday Night Football* most of America seemed to disdain him is beside the point. From Ali on, he correctly insisted that the world of sports was just as politicized as the rest of the culture. If he seemed to feel he was better than his beat and eventually inflated into self-parody, we ought never to forget that in those days in sports journalism, the rest of them were midgets.

Blue Valley Songbird (11/1; 9 to 11 P.M.; Lifetime), with Dolly Parton as a Nashville club-circuit might-have-been, John Terry as the manager/boyfriend who tries to control her just as much as her abusive father used to, and country-and-western singer Billy Dean (who has a real future in acting) as the band member who recalls her to her music and her senses, should remind everybody that Parton, never mind what one might call her "exaggerations," still knows how to deliver a song—because she's been to the other side of it.



Happening Dam Good?

Arundhati Roy (pictured) may have been India's golden girl after she won the Booker Prize for her first novel, *The God of Small Things*, but her new book, *The Cost of Living*, isn't quite as popular back home: She's taking heat for criticizing India's underground nuclear test, the nation's supreme court sought action against her for an essay attacking dam projects on the Narmada river, and the dam's proud supporters have been burning her book in the streets. We're betting the treatment she gets at Barnes & Noble Union Square on November 1 at 7:30 P.M. will be a bit more adoring.

Radio Highlights

Scott Berg and Linda Fairstein—10/30 at 1 P.M.: Scott Berg discusses his biography of Charles Lindberg, and Linda Fairstein talks about her thriller *Cold Hit* with host Casper Citron. WOR, 710 AM.

Pinsky's Inferno—10/31 at 8 P.M.: A staged reading by Robert Pinsky from his translation of Dante's *Inferno* with actors Bill Camp, Reg E. Cathy, Leslie Beatty, and Jack Willis, accompanied by the music of Bruce Saylor. WNYC, 93.9 FM.

"WHER 1000 Beautiful Watts"—10/29 and 11/5 at 4:30 P.M.: A two-part NPR documentary on the all-female (except for Sam Phillips) radio station that brightened fifties airwaves with Sinatra and news "from a broad." WNYC, 820 AM.

Lectures and Panels

"Plimpton and Ross on Hemingway"—10/27 at 6 P.M.: George Plimpton and Lillian Ross—who both knew Hemingway—have a chat. The Mercantile Library, 17 E. 47th St. (212-755-6710); $5.

"Kofi Annan in Conversation with Walter Isaacson"—10/28 at 8 P.M.: Secretary General Annan discusses the role of the United Nations on the eve of the twenty-first century. 92nd St. Y, 1395 Lexington Ave. (212-996-1100); $20.

"So You Want to Run for Office? Citizen Koch Tells All"—10/28 at 6:30 P.M.: Ed Koch dispenses advice to would-be hizzoners and senators. NYU's Greenberg Lounge, 40 Washington Square South (212-998-7434); free.

"Moving Mountains: Latino/Latina Life, a Conversation"—10/28 at 8 P.M.: Edward James Olmos and Angelo Figueroa share their experiences. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-6272); $5.

"Symposium: The Italians of New York"—10/30 at 9:30 A.M.: Revisit the public lives of prominent Italians in the city with professors, documentarians, and curators. The New-York Historical Society, 2 W. 77th St. (212-873-3400); free with $5 recommended admission, reservations required.

The Written Word

Lynn Emanuel—10/27 at 6:30 P.M.: Reading from her poetry after an introduction by David Lehman. The New School's Room 510, 66 W. 12th St. (212-229-5488); free.

Luc Sante, Melissa Holbrook Pierson, Robert Polito, Geoffrey O'Brien, and Mark Rudman—10/27 at 8 P.M.: Reading from *O.K. You Mugs.* National Arts Club, 15 Gramercy Park South (212-592-4648); free.

Dominick Dunne—10/27 at 7:30 P.M.: Discussing his latest, *The Way We Lived Then: Recollections of a Well-Known Name Dropper.* Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Faith Stewart-Gordon—10/27 at 7 P.M.: Reading from *The Russian Tea Room: A Love Story.* Lenox Hill Bookstore, Lexington Ave. at 73rd St. (212-472-7170); free.

Julie Gold—10/27 at 7 P.M.: Reading from *From a*

GAME WEEK

HOME ● AWAY

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES		ATL NBC 8 P.M.	ATL NBC 8 P.M.	ATL NBC 8 P.M. *		ATL NBC 8 P.M. *	ATL NBC 8 P.M. *
JETS							
GIANTS							PHI FOX 1 P.M.
RANGERS						MON MSG 7:30 P.M.	
ISLANDERS			FLA MSG 7:30 P.M.			CAR MSG 7 P.M.	
	10/25	10/26	10/27	10/28	10/29	10/30	10/31

* IF NECESSARY

Distance. Three Lives & Company, 154 W. 10th St. (212-741-2069); free.

Nicholas Christopher, Cornelius Eady, Eamon Grennan, Philip Levine, Paule Marshall, and Jean Valentine—10/28 at 7 P.M.: Reading their work in support of the Writer's Harvest's "Share our Strength" event, the nation's largest literary benefit to fight hunger and poverty. NYU's Fales Library, 70 Washington Square South (212-998-6844); donation requested.

David Gates and A. M. Homes—10/28 at 7:30 P.M.: Reading from recent work. Barnes & Noble Brooklyn, 267 Seventh Ave., Park Slope (718-832-9066); free.

Gad Beck—10/30 at 3 P.M.: Reading from *An Underground Life: Memoirs of a Gay Jew in Nazi Berlin.* A Different Light, 151 W. 19th St. (989-4850); free.

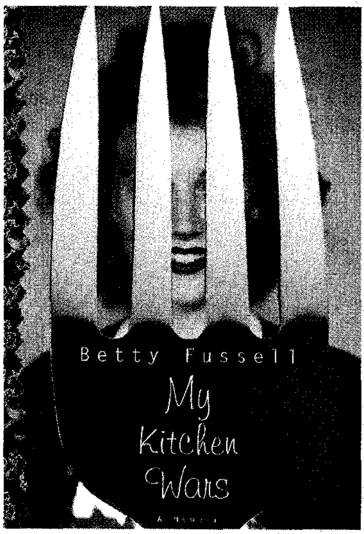
Map of Hope: Women's Writing on Human Rights—10/30 at 2 P.M.: Readings from this international literary anthology with Marjorie Agosin, Thulani Davis, Meena Alexander, Grace Paley, Rose Styron, Mahnaz Afkhami, and Dzvinia Orlovsky. New York Public Library's Mid-Manhattan Branch, 455 Fifth Ave., at 42nd St. (212-334-1660); free.

Elizabeth Hardwick, Sigrid Nunez, and Darryl Pinckney—11/1 at 8 P.M.: Reading at the Unterberg Poetry Center, 92nd St. Y, 1395 Lexington Ave. (996-1100); $12.

In Print

Against the Grain

"I'll never be a New Yorker," Betty Fussell declares proudly. "I know I have a Western feel—a Californian to my toenails." Indeed, Fussell's home since 1981 seems more like a funky ranch than the West Village apartment that it is. The high ceiling is punctuated by aging wooden beams, the windows are wide open, and air floods the room, which is crowded with paintings Fussell purchased from a village of widows in India; Mexican sculptures; and, of course, plenty of corn—the subject of two of Fussell's elegant extended mash notes, *The Story of Corn* and *Crazy for Corn.* There is no one food or cuisine presently preoccupying the writer, but food and eating in general have ordered her life, as she explains in her new memoir, *My Kitchen Wars.* There was the aggravation and satisfaction of cooking for a family in which "my son would only eat boiled eggs and spaghetti, my daughter ate everything, and my ex-husband," the academic Paul Fussell, "was always on a diet." Later came the challenge of writing about food and becoming a peripheral member of Manhattan's foodie community, and the liberation she experiences now cooking only for herself. Even the tragedies in her life have been marked by this theme: Her mother died when Fussell was a baby after what may or may not have been an accidental snack of rat poison. "I feel I was lucky growing up with death," she says, "because it was clear to me from the beginning that the things that matter are not within your control." And that some of the best things are fleeting. "Their ephemeral nature is part of the pleasure," or *PLAY-sure,* as Fussell pronounces it with her decidedly Californian twist. "Food does not last." She will be reading on October 28 at the Corner Bookstore, 1313 Madison Avenue, at 93rd St. (212-722-4343), at 7 P.M.



ARIEL LEVY

Events

"The Museum of Television & Radio's Annual Festival of Radio"—10/25–11/5: Matt Drudge, Jonathan Schwartz, David Bowie, and Dr. Laura will be on hand for this series of seminars, live broadcasts, performances, and panel discussions. The Museum of Television and Radio, 25 W. 52nd St. (212-621-6600); $10.

PhotoPlus Expo East '99—10/28–10/30: Seminars with photographers like David LaChapelle, Mark Seliger, and Howard Schatz and an auction on the show floor. Jacob K. Javits Convention Center, 655 W. 34th St. (212-216-2000); $60 per seminar; $12 at the door for admission or free with preregistration.

Ayurveda Conference—10/30 and 10/31: The second annual conference to increase awareness of this approach to holistic health maintenance. Florence Gould Hall, 59th St. bet. Park and Madison Aves. (212-989-8383); $395.

Crafts Park Avenue—10/29–10/31: For the fifteenth year, chenille jackets and scarves, handmade cutting boards inlaid with turquoise, blown champagne flutes, braided copper bracelets, and other artsy stuff will be displayed at the Seventh Regiment Armory, Park Ave. at 66th St. (800-649-0279); $9.

Benefits

"Music of the Heart"—10/26 at 6:30 P.M.: Join Hillary Rodham Clinton, Bob and Harvey Weinstein, Tom Freston, and John Sykes for the world premiere of *Music of the Heart,* starring Meryl Streep and Angela Bassett, to be followed by a dinner party at the Hammerstein Ballroom with D.J. Mark Ronson to benefit the VH1 Save the Music Foundation and Opus 118 Music Center. Ziegfeld Theater, 141 W. 54th St. (212-846-7882); $40–$25,000.

"National Equal Justice Award Dinner"—10/27 at 6 P.M.: Gerald Levin and Thurgood Marshall host an evening to honor civil-rights crusader Jack Greenberg with the NAACP Legal Defense and Education Fund's Thurgood Marshall Lifetime Achievement Award. The New York Hilton, 1335 Sixth Ave. (212-838-2660); $500–$50,000.

"Doctors Without Borders in Kosovo"—10/28 at 8 P.M.: Recent Juilliard graduates will perform to benefit the Nobel Prize–winning agency aiding victims of war. The Good Shepherd Faith Presbyterian Church, 152 W. 66th St. (212-620-5231); $12–$250.

Exhibitions

"Artist & Alphabet: 20th-Century Calligraphy & Letter Art in America"—Through 11/19: The Society of Scribes celebrates its twenty-fifth anniversary with an exhibition of books, posters, advertisements, and other media that display letter art. American Institute of Graphic Art's Strathmore Gallery, 164 Fifth Ave. (212-452-0139); free.

"The Italians of New York: Five Centuries of Struggle and Achievement"—Through 2/20/00: Revisit the public lives of prominent Italians in the city. The New-York Historical Society, 2 W. 77th St. (212-873-3400); $5.

Online

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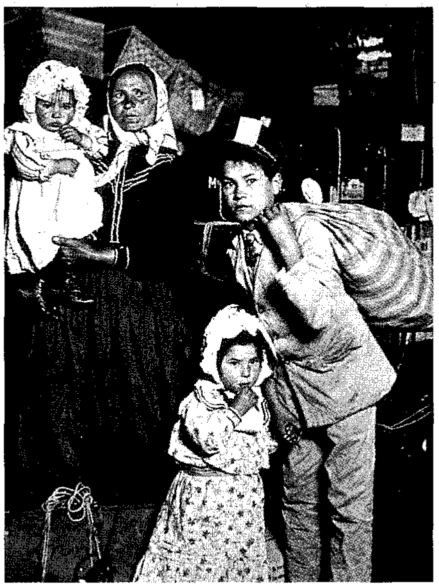
AMERICAN CANCER SOCIETY

On View **After you have a look at "The Italians of New York: Five Centuries of Struggle and Achievement" on view at the New-York Historical Society, stick around for a free symposium on October 30 exploring the experience of Italian immigrant communities throughout the five boroughs and their contributions to local mythology; art; government; and, of course, food. See "Lectures and Panels" for details.**



Sports

Day Trips—The Five Borough Bicycle Club offers two rides this weekend. First, on Saturday, 10/30, peddle to Oyster Bay and visit Sagamore Hill. This 55-mile ride is moderately hilly. Meet at 9 A.M. in Cunningham Park (Union Turnpike at 196 Place, Queens) and bring lunch. Then, on Sunday, 10/31, in the spirit of Halloween, journey 33 miles across a belt of cemeteries through southern Queens. Meet at 10 A.M. at the Plaza Hotel (Fifth Avenue at 59th Street). Bring a lock and money for lunch. For more information on these and other free rides, call 5BBC at 212-932-2300 (ext. 115), or visit www. 5bbc.org.

Not Quite the NYC Marathon—Looking for a way to take off the edge, or practice your technique before the big day? The 5K run through Central Park on Sunday, 10/3, may very well be the answer. The race, sponsored by Arthur Andersen and benefiting the Dress for Success New York charity, starts on West Drive and 69th Street and continues to East 84th Street, finishing at West 67th Street. There will be awards for the top fifteen male and female finishers. Register on the Web at www.nyrrc.org or in person during check-in days at the New York Road Runners Club (9 E. 89th St.) 10/28–10/29 from noon to 7 P.M. or 10/30 from 11:30 A.M. to 4:30 P.M. There is a $17 ($12 for NYRRC members) registration fee. For further information, call 212-423-2284.

Moonlight Ride—Bring a costume and join Time's Up! on Friday, 10/29, for a fun, leisurely ride through Central Park. This safe, auto-free trip will have front and rear guides, and meets at 10 P.M. at Columbus Circle. For more details, call 212-802-822 or visit www.times-up.org.

Open Call for In-line Skaters—This is your chance to show them your fancy footwork and possibly get a spot on TNN's *RollerJam*. Come to the Chelsea Piers Sports Complex (W. 23rd St. at the Hudson River) on Friday, 10/24, from 1 to 4 P.M. and try your luck. Bring skates and equipment.

Photograph by Lewis Hine.

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Solutions to last week's puzzles

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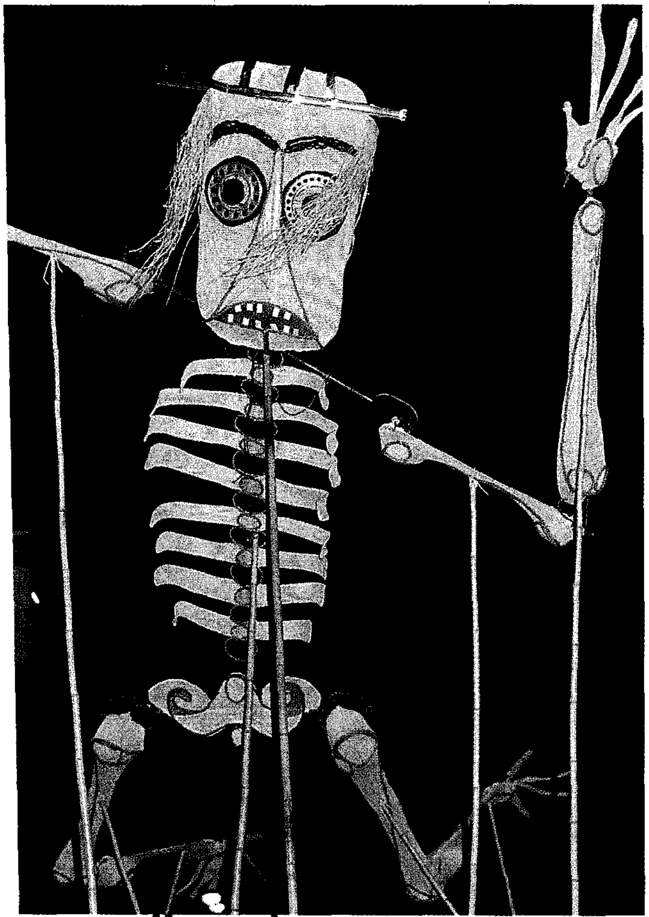
kids

Haunted Church...Nature Mask



Happening
Ghoul Crazy

The Halloween Extravaganza & Procession of Ghouls, at the Cathedral Church of St. John the Divine, begins with the silent movie classic *Phantom of the Opera*. Then Ralph Lee's 40-foot skeleton (pictured)—onetime leader of the famed Greenwich Village Halloween parade—sets off a skittering rampage of Beelzebubs and hobgoblins. (See Children's Events.)

Photograph courtesy of Ralph Lee.

Children's Events

Holy Ghosts—"The Halloween Extravaganza & Procession of Ghouls" at **THE CATHEDRAL CHURCH OF ST. JOHN THE DIVINE** (see photo) begins with *Phantom of the Opera*—the silent, non–Andrew Lloyd Webber version—accompanied by the Cathedral's renowned pipe organ. Then, after a flash of lightning, Ralph Lee's enormous devilish creatures emerge from a dry-ice fog. Some, like a skeleton, are hoisted up from the floor; others hang from above, including an enormous spider that weaves its handiwork in front of the Cathedral's rose window. 10/30 at 7 and 10. Call 212-662-2133 for tickets. $12, $6 for students and seniors. Earlier, at a special family workshop—for children age 4 and up—kids listen to Eve Bunting's "Night of the Gargoyles," then make appropriately weird clay masks. 10/30 from 10 to noon. $5 per child; discount packages are available. Reservations recommended; call 212-932-7347. 1047 Amsterdam Ave., at 112th St.

"Masks of Nature"—Wander through the glorious **WAVE HILL** estate on the Hudson, foraging for autumnal materials among the beechnut, maple, hickory, and sweet-gum trees to use in making seasonal disguises. 10/30 and 10/31 from 1 to 4 at the Kerlin Learning Center. Admission is $4, $2 for seniors and students, children under 6 free (admission is free Saturday mornings from 9:00 A.M. to noon). Call 718-549-3200, ext. 213, or visit www.wavehill.org.

Bello & Friends—**BIG APPLE CIRCUS** acts include a daring teeterboard troupe from Bulgaria, hand-to-hand acrobatic team Julian Stachowski and Regina Dobrovitskaya, and Violetta Ignatova's performing house cats. The tent is pitched in Damrosch Park at Lincoln Center Plaza, 62nd St. bet. Columbus and Amsterdam Aves. Performances run through 1/9/00. Tickets, $15 to $60 on weeknights and $28 to $60 on weekends, can be purchased by calling 212-307-4100. For further information, call 800-922-3772, or log on to www.bigapplecircus.org.

Mad Science—Make DNA, touch gobs of goo, and listen to scary constellation stories in a "Haunted Hall," at the **NEW YORK HALL OF SCIENCE**. 47-01 111th St., Flushing Meadows. 10/30 and 10/31 from noon to 4 P.M. (718-699-0005; www.nyhallsci.org); $7.50 admission, $5 for children and seniors.

Shock Value—*Shockheaded Peter,* a British import billed as a "junk opera," is an elaborately staged Victorian penny-dreadful (think *Sweeney Todd*). Strictly for kids over 12, it's based on a creepy collection of cautionary tales. With terrific music by the Tiger Lillies. Through 10/31. **THE NEW VICTORY THEATER**, 209 W. 42nd St. (212-382-4000); $10–$25. ●

Goodnight Garden—Run through the bean tunnel, turn the soil, plant rye as a cover crop, and make nature crafts at **THE NEW YORK BOTANICAL GARDEN**, 200th St. and Kazimiroff Blvd. 10/30 and 10/31, 1–6 P.M. For more information, call 718-817-8700; $3 adults, $2 seniors/students, $1 children ages 2 to 12. ●

Tricks, Not Treats—Sheeza' Witch offers up wacky kitchen magic. Come in costume; prizes for all. 10/30 and 10/31 at 2. **CAROLINE'S ON BROADWAY**, 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100); $14. ●

Ghostly Legend—Join the interactive performance of Washington Irving's *Legend of Sleepy Hollow.* Includes mime, theater, music, and more. **BROOKLYN MUSEUM OF ART**, 200 Eastern Parkway. 10/30 at 4 P.M. (718-638-5000). ●

Making Halloween—Make simple costumes and trick-or-treat bags before parading through SoHo. **CHILDREN'S MUSEUM OF THE ARTS**, 182 Lafayette St. 10/31 from noon to 5 P.M.; parade begins at 3 P.M. (212-274-0986); $5. ●

Later, Alligator—Lyle the Crocodile searches for a place to call home in the Bernard Waber's musical version of *Lyle, Lyle Crocodile.* Premieres 10/30 at 12:30 P.M.; book signing to follow. Or come dressed in costume on 10/31 at 12:30 P.M. for a prize drawing. **PROMENADE THEATRE**, 2161 Broadway, at 76th St. (212-647-1100); $19.

All Hallows' Park—If you still haven't come up with a costume, proceed directly to the costume-making tent at **CENTRAL PARK**'s Great Halloween Party and get busy. Pick your pumpkin from the patch early on—they're only getting 7,500 pumpkins for all of us to share (last year, 40,000 people showed up). Then meet up with Sesame Street's Bert and Ernie, toss cookies at Cookie Monster (to benefit City Harvest), and enjoy performances from such Broadway fare as *The Scarlet Pimpernel* and *Ragtime.* 72nd St. and Fifth Ave. or 72nd St. and Central Park West. 10/30 from 11 A.M. to 4 P.M. For further information call 888-NYPARKS. ●●

Natural Fright—Come in costume to the Tyrannosaurus rex–size Halloween party at the **AMERICAN MUSEUM OF NATURAL HISTORY**. Kids meet cartoon characters and trick-or-treat through more than 30 exhibit halls, with David Grover and the Big Bear Band, Big Apple Circus Circus to Go!, and others. 10/31 from noon to 4 P.M., Central Park West at 79th St. (212-769-5200); $5, or $11.95 for Monster Meal package. ●

Make Your Face—With "Make and Take," Sham Mosher and Treva Offutt help kids develop characters, using materials found in the kitchen closet. Presented by **KIDS IN THE KITCHEN**, 512 W. 19th St. 10/30 from noon to 2 P.M. (212-255-5793); $10 (covers supplies). ●

Heedless Horseman—The scary tableaux arranged on **PROSPECT PARK**'s Lookout Hill always include Dracula and various witches, but it's the guy on horseback holding his head who gets the attention. Walk through the park for free, though a "living tree" will ask for a donation afterward. Enter at 16th Street and Prospect Park Southwest. Later, join a post-scare carnival with miniature golf, bean-bag tossing, hot cider, and football. For further details, call 718-965-8999.

Halloween-on-Hudson—Prizes are given out for the best costume at the **CHELSEA PIERS** Halloween Carnival. Children can also paint jack-o-lanterns, fashion Froot Loops necklaces, play games organized by Big Apple Circus, and board a haunted ship. Pier 62, Chelsea Piers, 23rd St. and the Hudson River (212-336-6881). 10/30 from noon to 4. Rain or shine; free admission. ●●

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

cue

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Nightlife

Barbara Ensor
Kids

Logan Hill
Theater

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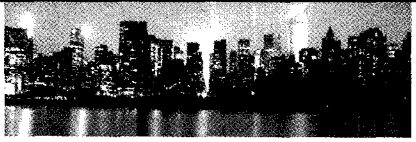

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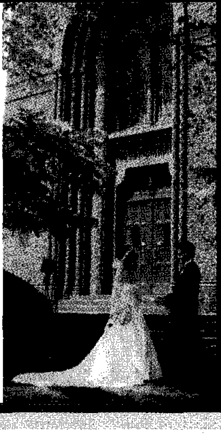
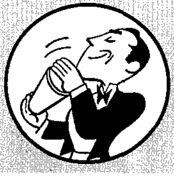


GREAT  PARTIES

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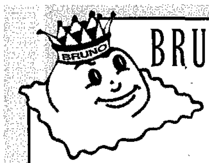

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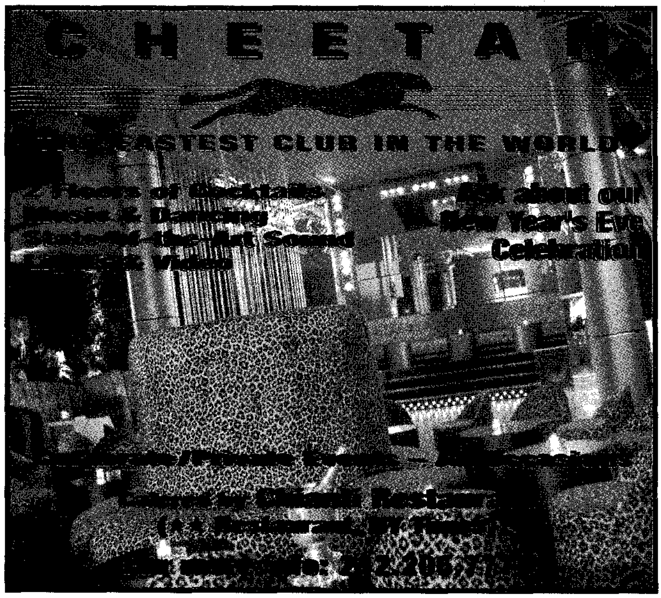
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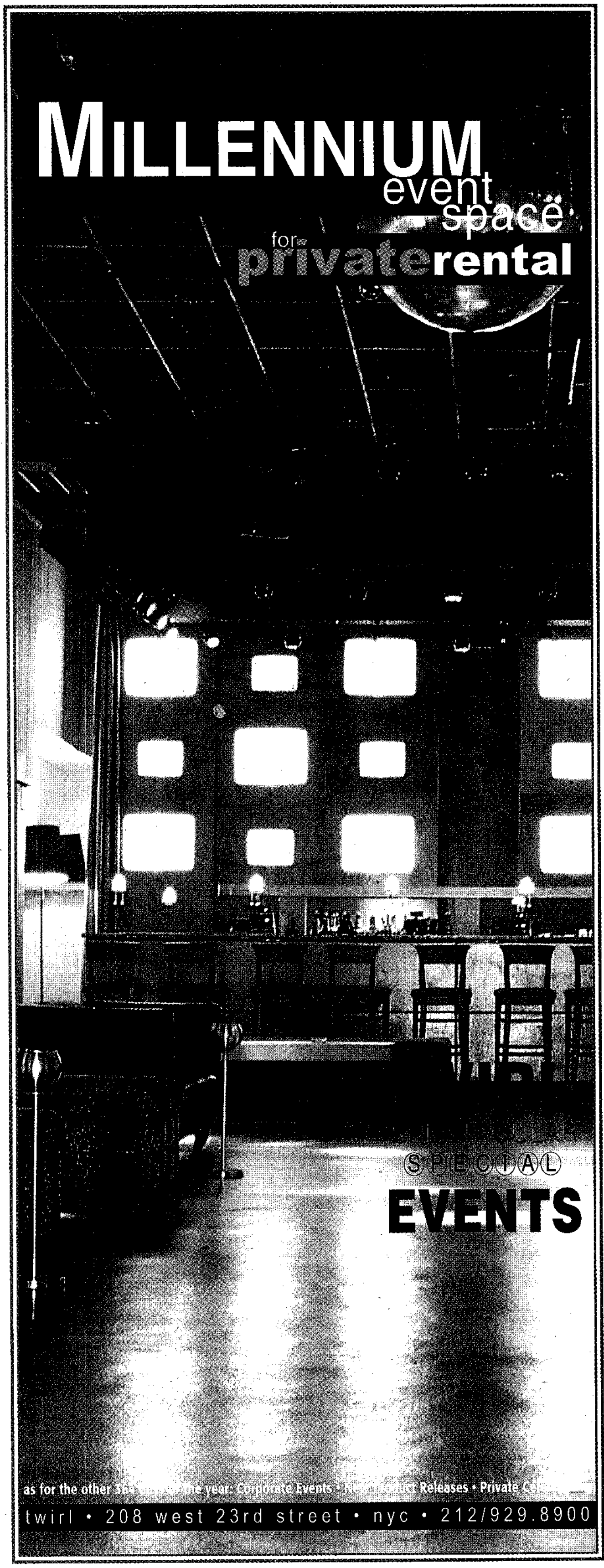

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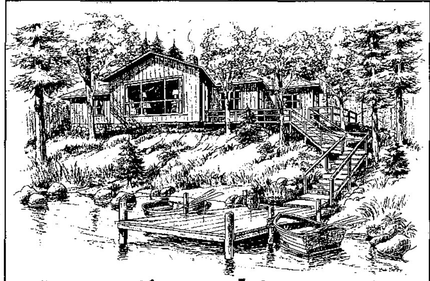

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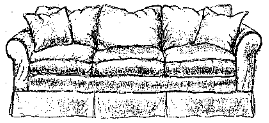

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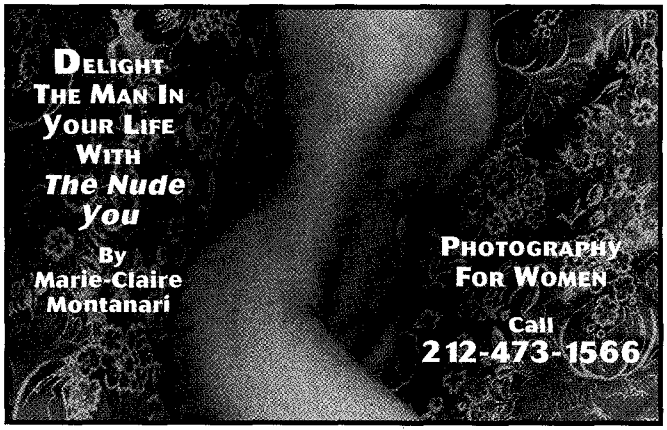
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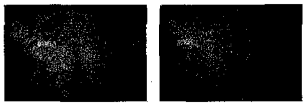

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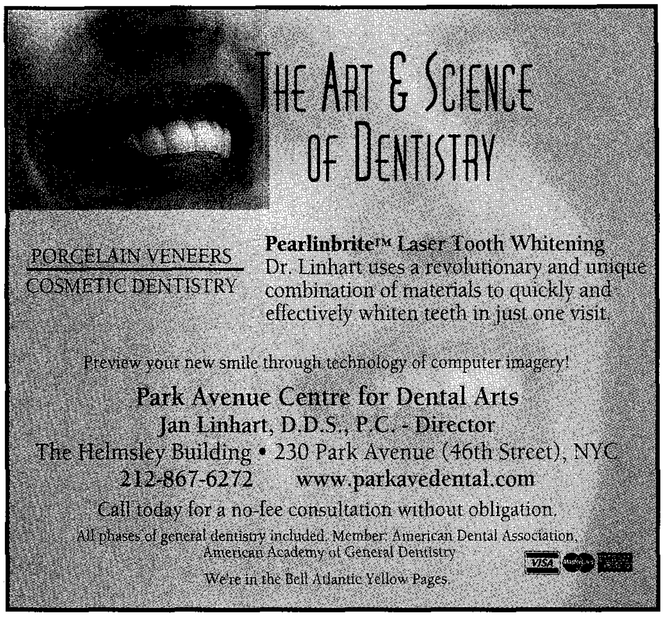

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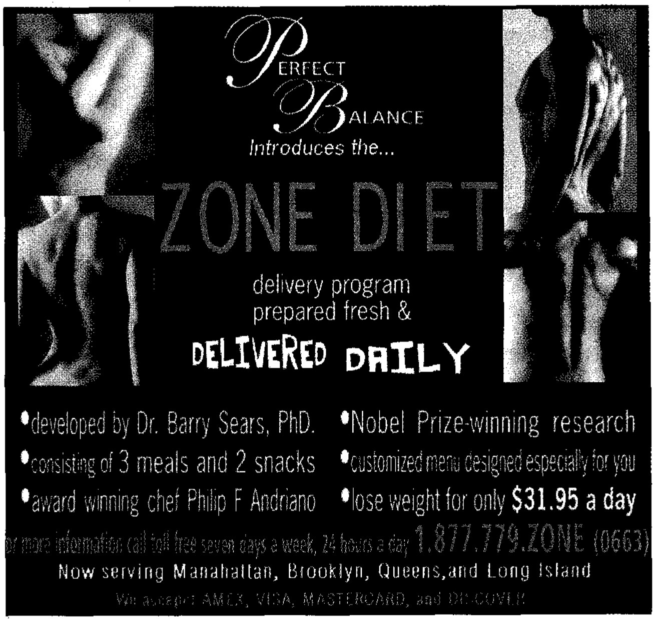

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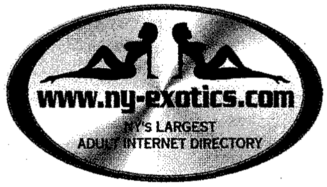

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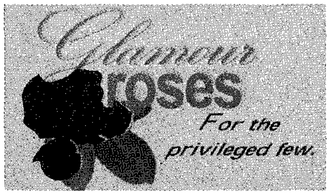

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Please "Get It"—Successful female, 44, 5'7", dark hair and eyes, divorced, own business and lives in NYC, smart, funny, passionate, communicative. Loves sports (especially Knicks), rock and blues, working out; honest and have integrity. You: 44-55, 5'9" plus, handsome, financially and personally secure, similar interests, bright, athletic, who's mature and confident, with a casual style and great sense of humor. Photo a must/note. 2034✉

Vivacious, Intriguing Woman—Loves to travel, cook, the outdoors...looking for one nice guy under 43 to share my love of life. Did I mention I'm gorgeous! Photo. 2012✉

Handsome And Enthusiastic—38-year-old Jewish man; mildly retarded but living independently. Loves sports, oldies music and new adventures. Looking for similar female for dating and possible marriage. 2031 ✉

Classically Beautiful Blond—Former model, 5'9", slim, fit, late 30s, seeking NYC man, cultured, well-to-do and quick-witted, for serious relationship. 2038✉☎

Marriage-Minded Millennium Man—I'm Italian-born, good-looking (of course), educated, fun-loving, sensitive, financially secure, in my late 40s and 5'7". I own a successful business in northwestern New Jersey, and am ready to meet and settle down with the right woman (hopefully by the end of this century). You are fun, caring, attractive, active, and want to start a family - an independent yet traditional woman, 30-40, ready for a future filled with love, laughter and children. Note/photo, please. 2048 ✉

Fill My Missing Link—Sensational, sexy, sophisticated, slender, successful, smart, special woman seeks same in Jewish male, 45-55. Bio/photo a must. 2018 ✉

Great Opportunity!—42, 5'7", pretty, fit, fun, blue-eyed blond with nice wit. Once married, no children, two Ivy Masters, successful practice and great friends. I enjoy people, animals, nature, reading, antiquing, sports, dining and the arts. Looking for a male Caucasian, 40-55, fit, warm, family-minded, self-aware, financially secure, with a deep desire to find the love of his life. Personal note/phone/photo exchanged. 2059 ✉☎

Avid Skier—Blue-eyed blond with beauty and brains seeks exceptional man. You are 38-55, successful and worldly yet down-to-earth, very athletic, love the outdoors, skiing the west as well as enjoying NYC. For best friend and lover forever. Photo/note, please. 2021 ✉

You Won't Find This Gentleman—At a bar or dance. I hold doors open for ladies, and love to surprise with flowers just to see your face light up. I'm charming, affectionate and warm, witty and creative. Want to meet very attractive lady, 48-54, with similar qualities and a positive outlook. Note/recent photo a must. 2023 ✉

Fed-Up With Set-Ups?—Pretty blond actress/singer, 28 - athletic (rock climbing, rollerblading, tennis), Ivy grad (crosswords, chess, voracious reader), outgoing (funny, creative, social) and diverse (camping to haute cuisine), wants to meet an attractive, intelligent, interesting, confident guy, 25-35. Note/photo, please. 2056 ✉

Successful, Handsome Business Exec—In entertainment industry, seeks attractive, thin, free-spirited woman, 25-35, for exotic travel, fine dining, the best life has to offer. Photo/phone for reply. 2032 ✉

Lovely Lady—38, slim, Italian, classy, seeks 30s-40s, professional, educated, handsome, good man for committed relationship. (201)/(212)/(914). Photo. 2030 ✉

Clark Seeks Lois—Passionate, good-looking, prominent CEO, rock-solid values, crystal-clear mind, golden heart, 5'10", hard body, 43, funny. Seeks loving lady under 38 for glowing romance. Phone/photo a must. No kryptonite. 2073✉☎

Wanted—Well-bred, generous European man, 50s, city and country, for beautiful woman in 40s. 2054 ✉

Family-Minded—Handsome professional, gay man, great guy, 40s, seeks an attractive and slim woman, 30s or 40s, as best friend, companion for co-parenting situation, possible marriage. Let's discuss. Phone/photo/note. 2027 ✉

Beautiful Westchester Woman—Seeking alpha male over 54 for passionate love affair. 2019 ✉

Beautiful, Warmhearted Jewish Lady—5'6", slim, with spunk, smarts, charm, vibrant laugh, great legs, and confidence in all social situations, seeking funny, fit, sweet, affectionate, communicative, high-powered, super-successful Jewish man, CEO or entrepreneur, 40-55, who won't be intimidated by me. 2050 ✉☎

Your Next Best Friend—Is closer than you think. Genuine, warm and caring, mid-40s guy of substance. Successful, intelligent and attractive (hey, their mothers always love me), professional. Sees life as an incredibly humorous adventure, and attacks it with a passion. Seeking a world-class woman of substance and style to experience life, love and forever dreams together. Please be upbeat and attractive, very bright, with a kind heart, serious sense of humor and independent sense of self. I know that you're out there. So, a revealing note and photo will begin adventure. 2061 ✉

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My Heart Belongs To Paul O'Neill—But you can steal it back. Sexy, self-assured, beautiful brunette, 29, 5'5", size 4, with blue eyes and long legs, is looking for it all! If you are Jewish, handsome, clever, ambitious, charismatic, generous and high-minded, I may be the girl you thought you'd never find. I am smart, sassy and independent. I love sports, movies, books, junk food and laughing out loud. You want a woman who is your equal, and won't settle. You're not for everyone, but neither am I. Note/photo a must. 2040 ☒

Looking For Mr. Right—Not Mr. Tonight. This attractive, successful, fun-loving, New Jersey professional woman, 5'9" and in her 30s, seeks her perfect man. I love the beach, great conversations, hanging with friends... You're tall, dark and handsome (of course), love to travel (as do I), are funny, outgoing, kind, honest, intelligent, successful, active, Jewish, fun-loving and smart. Dazzle me with your words of wit! Photo too, please! 2047 ☒

Warm And Sincere—Jewish female - attractive, slim, intelligent 38-year-old professional. Enjoys running, biking, hiking and theater. Seeks active, fit, funny, easygoing, down-to-earth, professional Jewish male, 30s-40s. Note/photo. 2013☒

No Ordinary Woman—Classy, white, glamorous professional, long dark hair, large brown eyes, 5'2", 105. Seeks upscale, successful, educated white male, 40-55, eclectic tastes, tenderness - to light a candle in my heart forever. Photo. 2075 ☒

Do You Love NYC?—And travel? And great restaurants? And a little bit of sports? Successful, good-looking Jewish male, 43, looking for attractive woman to share some fun times. Note/photo. 2052 ☒

Successful, Manhattan—Private detective and security consultant, handsome 60, searching for the missing woman in his life. Search subject is beautiful, smart and classy. Reply with photo/phone. POB 1559, NY, NY 10003

Brunette Beauty—Articulate, passionate, supportive, sophisticated, fun-loving, trim, 47. Upbeat, financially secure professional. Keen traveler. Likes Italy: pace of life, food, culture, beauty. Theatergoer: Broadway (on/off), London. Entertains well, reaches out to people. Enjoys opening bottle of good red wine, whipping up pasta dinner, relaxing. Plays some golf. Values alone time; likes companionship. Seeks professional man with ambition, a certain sophistication, generous spirit, time for real relationship. (42-57, 5'9" plus.) 2067 ☒☎

Very Cute, Fun—Professional (DDS), 32. Tired of being the third wheel. I am a huge sports fan, love to travel, have a great sense of humor, conversant on many subjects and am usually up for just about anything. I want someone to go out and do things with and stay home and do nothing with. Not looking for just any man. I'm looking for quality. Great personality, successful (Broker/Trader/JD/MD, etc.), very good looking. Take a chance - I am. You won't be disappointed. Under 40 only, please. (212)/(203)/(914). Note/photo. 2009 ☒

Sarah-Jessica Parker Lookalike—Seeks autumn soulmate. I am 39, Jewish, MD, cultured, athletic female. You are educated, funny, adventurous male. Note/photo. 2053 ☒

Bright, Attractive 60ish Man Wanted—By pretty, smart, cute, 5'2", Jewish, 58 woman, fun, interesting, upbeat. POB 234453, Great Neck, NY 11023

Intelligent, Attractive—Sensitive, marriage-minded woman, 45 years old, seeks love and chemistry with man, 48-58, same profile. Serious ad. Photo a plus. 2020☒

Gay Woman—40s, PhD, fit, feminine, serious, fun. You: brainy, kind, feminine, egalitarian. wblb5605@aol.com 2058 ☒

Outdoorsy Man—53, writer and wilderness guide, tall and thin, grey-bearded, nice-looking, warm, eco-concerned. Seeks attractive, self-aware, loving, spiritual woman who's passionate about nature, for lasting relationship. Photo please. 2037☒

Very Attractive, Vivacious, Vibrant—Manhattan lady, 40, professional, with blond hair, will definitely bring a twinkle to your eye. Upbeat, perky, outgoing, friendly, sincere, empathic and cuddly. Enjoys fine dining, theater, foreign cinema and dogs. Seeks quality gentleman who wishes to meet over a glass of champagne. Photo/personal note appreciated. 2063 ☒☎

Beautiful, Bright And Feisty—Divorced Jewish female with real presence. Independent yet thrives on genuine companionship. Sophisticated, artsy style without pretense. Dancer's body: toned, graceful, sensual. Giving, open and honest. Eclectic professional background. Devotee of the arts. Sharp understanding humor. Socially and physically active - enjoys tennis, adventurous travel, cycling, wonderful dinners. Seeks 5'9" plus, 45-65, warm/genuine, man with intellect, intelligence, athletic/cultural interests. 2068 ☒ ☎

NJ Esq.—With great sense of humor, 39, seeks Jewish gal, 31-35, who enjoys arts and loves to laugh. 2071 ☒

Extremely Pretty Jewish Woman—Living in NYC, involved in own business, music, etc., etc... Would like to meet attractive man (self-employed), 52-60, for fun, friendship/romance. Photo. 2028☒☎

31-Year-Old Catholic Female—Slim, attractive, kind, spirited, 5'9" professional who loves travel, movies, the theater, museums, the beach, cycling, tennis and dining, seeks a warm, outgoing, (212)-based, professional Christian male (27-35) with similar interests, for friendship and maybe more. Note/photo. 2029 ☒

Fit, Single White Male—40, seeks open-minded female that can dress for formal ballroom dance, yet adventurous enough to roll up her sleeves to help me fix my bicycle. Interests: playful conversation, art, biking, and cuddling in front of the fireplace. Photo, please. 2062 ☒

Attractive, Affluent Male—34, Ivy-educated businessman. I run my own business, keep my own hours, love to travel and read. Seek stable relationship with fit, educated, family-oriented woman. 2010 ☒ ☎

41, 6'2", Handsome, Successful Male—Looking for that special someone for a committed relationship, possibly more. Photo and telephone number. 2051 ☒

Pretty Optimist/Atheist—With Ashkenazi roots and Sephardic looks, "honorary Italian" with French cooking diploma. NPR-listening, costume-designing, outgoing 36-year female seeks romance with intelligent, happy, healthy, confident, affectionate, well-traveled single male, 35-45. 2022 ☒ ☎

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Happy New Year—A little early perhaps, but this very attractive, tall, slender, non-smoking, mid-50s Jewish female is compassionate, well-educated, loves family and friends, enjoys theater, dining, dancing, travel, etc. Would like to celebrate the new millennium with a tall, Jewish, nonsmoking professional male, 55-65, who has a sense of humor, old-fashioned values and romance. Photo a must with note. 2042 ☒

Upbeat, Pretty, Fun-Loving—Trim, Jewish professional woman seeks sincere man, 50-65, for long-term relationship. 2026 ☒

A Jewish Professional Male—49, very attractive, varied interests, fit and fun, in search of a professional female who is eclectic, artistic, slim, sensitive, intelligent, and who radiates a joie-de-vivre sense of self. Note/phone, please. 2043 ☒☎

Looking For Love—Professional Jewish male, 43 (divorced/no kids), 5'10", average weight, searching for gregarious, intelligent, caring professional female who genuinely values a lover/best friend, to enjoy life together and perhaps start a family. Photo, please. 2036 ☒ ☎

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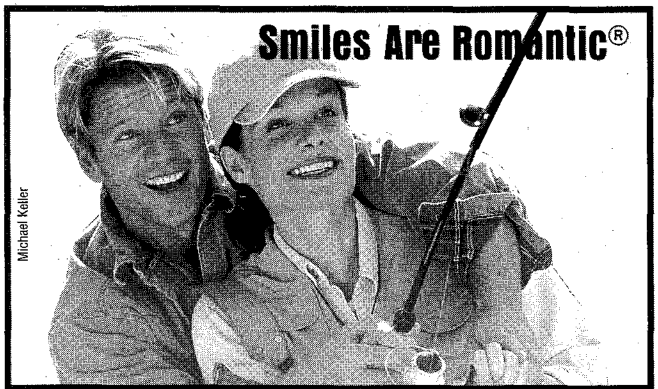
Mensch, 65—Seeks wit/fit, keen/civic, political/puckish Ms. POB 171, NY 10028

Sincere, Fun-Loving Guy—42, seeks nice gal for honest relationship. 2057 ✉

Let Me Be—The object of your affection. I am a nonsmoker, 40-plus Jewish male who enjoys European travel, fine dining, museums and Andrew Lloyd Webber musicals. I am seeking a slim, nonreligious Jewish woman, 35-50, with similar interests, who would like a long-term, loving but platonic relationship. Children from previous relationship okay. 2016✉☎



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Wasp With An Edge—Seeks verbal sparring partner. Me? 38, handsome, tall, traditional, polite. You? 30-35, slim, bright, adventurous. Us? Travel, high/low culture, skeptical laughs. 2060 ✉☎

Blond, Blue-Eyed, Attractive—Christian female, warm heart, varied interests, great sense of humor, seeks sincere, down-to-earth professional (30s-40s) with traditional values. Note/photo/phone. 2065✉

Just The Facts—Man, 58, 6', 200, bald, good appearance. College grad, semi-retired corporate exec, financially secure, Jewish (not religious). Considerate, never married, on the quiet side. Varied interests: history, books, walking, spectator sports, restaurants. Queens resident. Have car. Seek a woman for long-term relationship. 2064 ✉

Widower—Dashingly handsome, delightfully witty, deftly intelligent, physically fit, financially sound, emotionally secure, humble widower seeks female companion, 46-52, for relationship. I'm into reading, dining, plays, movies, traveling, tennis, golf, skiing, working out in the gym. Photo/note/phone/e-mail. 2033 ✉

Beautiful Lawyer—44-year-old, winsome widow in NYC, looking for love, laughter and to share joie de vivre with a kind and caring professional man. Photo. 2005 ✉

Want Smart Kids?—Unconventional but low-key intellectual guy with weak vision, modest income but featured in major upcoming magazine article, seeks slim, playful, brainy, financially secure woman under 40 (I'm a youthful-looking 55). POB 539, NYC 10101

Debbie Allen Looks—Fun, cute, 64.5", 125 lbs, nonsmoking 40ish woman of color, NYC physician, appreciates caring, resourceful, single, NYC nonsmoking male. Age and race open. 2044 ✉

International Lady Architect—50s, seeks to share quality time with a successful, genuine man with good habits. 2015 ✉

Herpes—Single dad, tall, handsome, fit. active, modest lifestyle, seeks attractive lady under 40, forever. 2066 ✉☎

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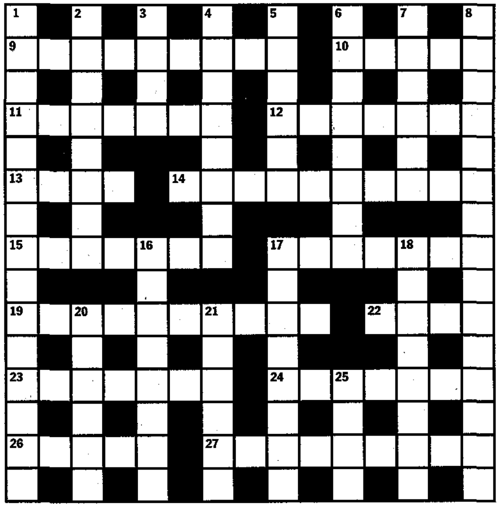
The 'Guardian' Crossword

ACROSS

- **9** 26 5's day off with model recently. (4,5)
- **10** Khan at home, khan at home . . . (5)
- **11,20,4,27** Abstain, well born person, from pursuing the subject; and farewell. (2,3,2,6,4,4,4,5)
- **12** West to sort out class performer. (7)
- **13** Messenger about apple. (7)
- **14** Card game (duple form) ordered by referee? (8,2)
- **15** Rowland was sarcastic? A very little. (4,3)
- **17** Lots of money without benefit, without love, makes a fast heart. (3-4)
- **19** Baby-minder gives one a leg up with GCSE. (3-7)
- **22** Attempt crazy return. (4)
- **23** Make 20 or more, with good girl backing the French. (7)
- **24** Dog should (not the other way round) get the bird. (7)
- **26,5** Bob and Gray, maybe, the poets' poet. (5,6)
- **27** See 11.



DOWN

- **1** See 3.
- **2** A newspaper icon confused the capital. (8)
- **3,1** Time off, in the style of perishin' subject's publicity, begins Keats's poem's story. (1,3,1,4,2,3,5)
- **4** See 11.
- **5** See 26.
- **6** Beginning of title of Keats's poem entitled . . . (8)
- **7** Supporter on his own is a fidget. (6)
- **8** Revenue docked by tail I tip off, not a fitting quality. (15)
- **16** Giving away secrets, like the brook left earlier on. (8)
- **17** Power circles in 20, under which 26 5 wrote. (4,4)
- **18** Make an enemy of Sergeant Turner. (8)
- **20** See 11.
- **21** Hammer plant that's withered round lake in Keats's poem. (6)
- **25** Go with the band. (4)

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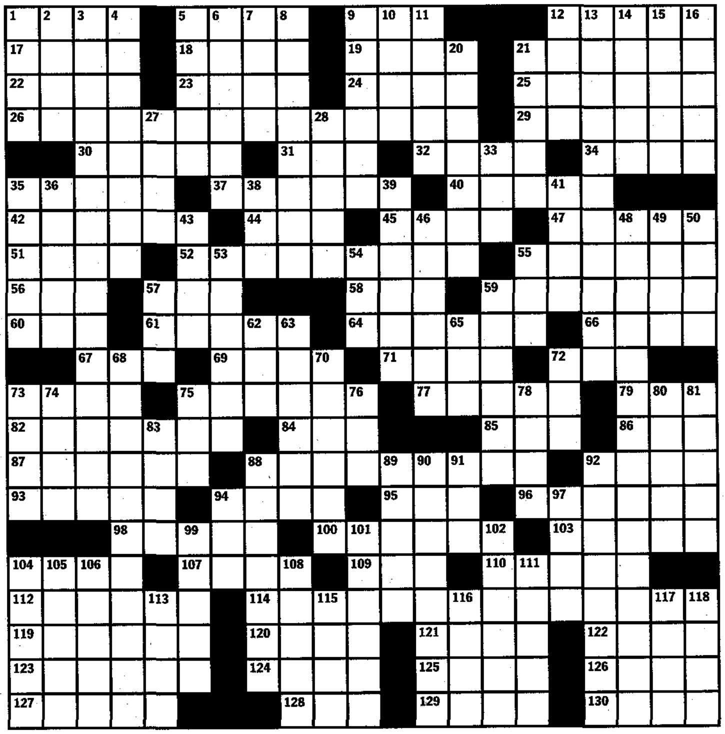
'Guess the Theme': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

- **1** Type of saxophone
- **5** Prepare potatoes
- **9** Kitten's call
- **12** No longer napping
- **17** Bert the Cowardly Lion
- **18** First Hapsburg
- **19** Sea east of the Caspian
- **21** Sound repercussions
- **22** On the deep
- **23** Meets the bet
- **24** "Pretty Woman" co-star
- **25** Lakesides
- **26** THE NEWS
- **29** Get snug
- **30** Is excessively fond, with "on"
- **31** —— de France
- **32** Successful stud
- **34** Soviet wire service
- **35** Mother, in Malaga
- **37** Manor
- **40** Flemish artist Hieronymus
- **42** Tennyson's "lily maid of Astolat"
- **44** Tablecloth substitute
- **45** After-bath sprinkle
- **47** "The Merry Widow" composer
- **51** Major-—— (maître d')
- **52** BETTER THAN A FLUSH, IN POKER
- **55** Do filleting
- **56** Door signs
- **57** Hall-of-Famer Mel
- **58** Nabokov heroine
- **59** Currycombed
- **60** U.S. troops of WW I
- **61** Wrest power
- **64** Singers in Pavarotti's range
- **66** Plies the needle
- **67** Quantity: abbr.
- **69** Fiddler's place, in a musical
- **71** Mixer for Scotch
- **72** "—— was saying . . ."
- **73** Word with mater
- **75** Put up with
- **77** TV-tube element
- **79** Oldest of the "Little Women"
- **82** Oakland footballers
- **84** Spinning toy
- **85** Between H.S.T. and J.F.K.
- **86** Money player
- **87** Relieves
- **88** ENCHANTED
- **92** School formal
- **93** Perhaps
- **94** Gabriel's instrument
- **95** Trouble
- **96** Walked purposefully
- **98** Salesman's hope
- **100** Few and far between
- **103** Hang over, as a helicopter
- **104** Westernmost Aleutian
- **107** Office VIP
- **109** Lennon's lady
- **110** Part of A.W.O.L.
- **112** Contemporary of Camus
- **114** CHANEL, KARAN, ETC.
- **119** Said the Paternoster
- **120** Father of Thor
- **121** Ernie Kovacs's wife
- **122** Tonto's "—— sabe"
- **123** Certain chocolate drinks
- **124** Beer ingredient
- **125** Freight weights
- **126** Bagnold or Markey
- **127** Enjoyed avidly
- **128** Rogers of the range
- **129** Piggy-bank aperture
- **130** Ocean liners: abbr.

DOWN

- **1** "There oughta be ——!"
- **2** Apply the whip
- **3** CARTOONIST CHARLES, AND KIN
- **4** Handel's "Messiah," e.g.
- **5** Dayan of Israel
- **6** Sergeant's "Relax!"
- **7** Staircase unit
- **8** Intern's milieu
- **9** Something that exerts attraction
- **10** ". . . —— saw Elba"
- **11** Gives the alert
- **12** Need liniment
- **13** QUESTION RE SPRINGSTEEN
- **14** Main artery
- **15** Ships' central beams
- **16** Mississippi has four
- **20** Possible to read
- **21** Serfs' acquaintances
- **27** Anna who played Nana, 1934
- **28** Gulf of Aqaba port
- **33** Bird of myth
- **35** Communications channels
- **36** Unaccompanied
- **38** Opposite of lge.
- **39** Practice pieces
- **41** Role for Liz
- **43** Young salamanders
- **46** As strong ——
- **48** JOB FOR SOME CONTRACTORS
- **49** All over again
- **50** Stop lights
- **53** Drivers' about-faces
- **54** Cereal bit
- **55** M.D.'s
- **57** Not home
- **59** Tex-Mex rio
- **62** Drapery support
- **63** Sulky one
- **65** Poetical tribute
- **68** 1991 Sting hit
- **70** Wrinkles the brow
- **72** Scottish single
- **73** Composer Khachaturian
- **74** "—— Land" (Los Angeles)
- **75** Vocalized pauses
- **76** Bedpost finial
- **78** Racetrack arithmetic
- **80** Become weatherworn
- **81** Son of Japheth
- **83** Ogler
- **88** Ennui
- **89** Nasal speech intonation
- **90** Princesses' crowns
- **91** "—— under the haystack . . ."
- **92** Incites to anger
- **94** Put the whammy on
- **97** Defrost
- **99** Ownership documents
- **101** Having a tapered sharp end
- **102** Climate phenomenon
- **104** Animal-rights org.
- **105** Fortune card
- **106** Follow footprints
- **108** Wood for closets
- **111** Cough up
- **113** Use the harvester
- **115** Missile housing
- **116** Pagan's worship
- **117** Arab honcho
- **118** Dozes off



Solutions to last week's puzzles appear on page 168.